

# The School Arts Magazine

AN ILLUSTRATED PUBLICATION FOR THOSE  
INTERESTED IN ART AND INDUSTRIAL WORK

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IN THE BERKSHIRES. AN INTERPRETATION IN VALUES BY MISS MAUDE LAWRENCE.

# THE SCHOOL ARTS MAGAZINE

VOL. XVIII, NO. 3

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NOVEMBER, 1918

## Cross-Stitch Embroidery as a High School Problem

LUCY S. WARD

*East Technical High School, Cleveland, Ohio*

**I**F asked to name a craft of great value for high school girls, I should say "Cross-Stitch Embroidery." In the first place it lends itself to the decoration of a great variety of articles, and in the second place it is a practical application of Design and Color which can be worked out either in the schoolroom or at home.

The first question to be settled is the article. If we agree with William Morris that every beautiful object should be useful, something which really is needed will be decided upon. Then comes the consideration of material. The use of the article will help determine the texture and color and this is the time to develop some understanding of "Fitness to Purpose" which is the underlying principle of all good design. Take for instance a runner. What kind of table will it cover? If "Harmony of Textures" is understood, a Russian crash runner would surely not be chosen for a highly polished mahogany table. If the runner is for a bureau, white or some light colored material would be right for a bedroom. A knitting bag would call



DESIGN FOR BAG BY PUPIL OF EAST TECHNICAL HIGH SCHOOL, CLEVELAND, OHIO.

for a durable material not too light in value for practical use.

To go back to the table runner, what is the size and shape of the table? If square, a mat nearly covering it might be planned. If oblong, a mat or a runner will be in harmony with the shape. If the runner is to hang down, the relation of spaces in the hem, width of border and space above

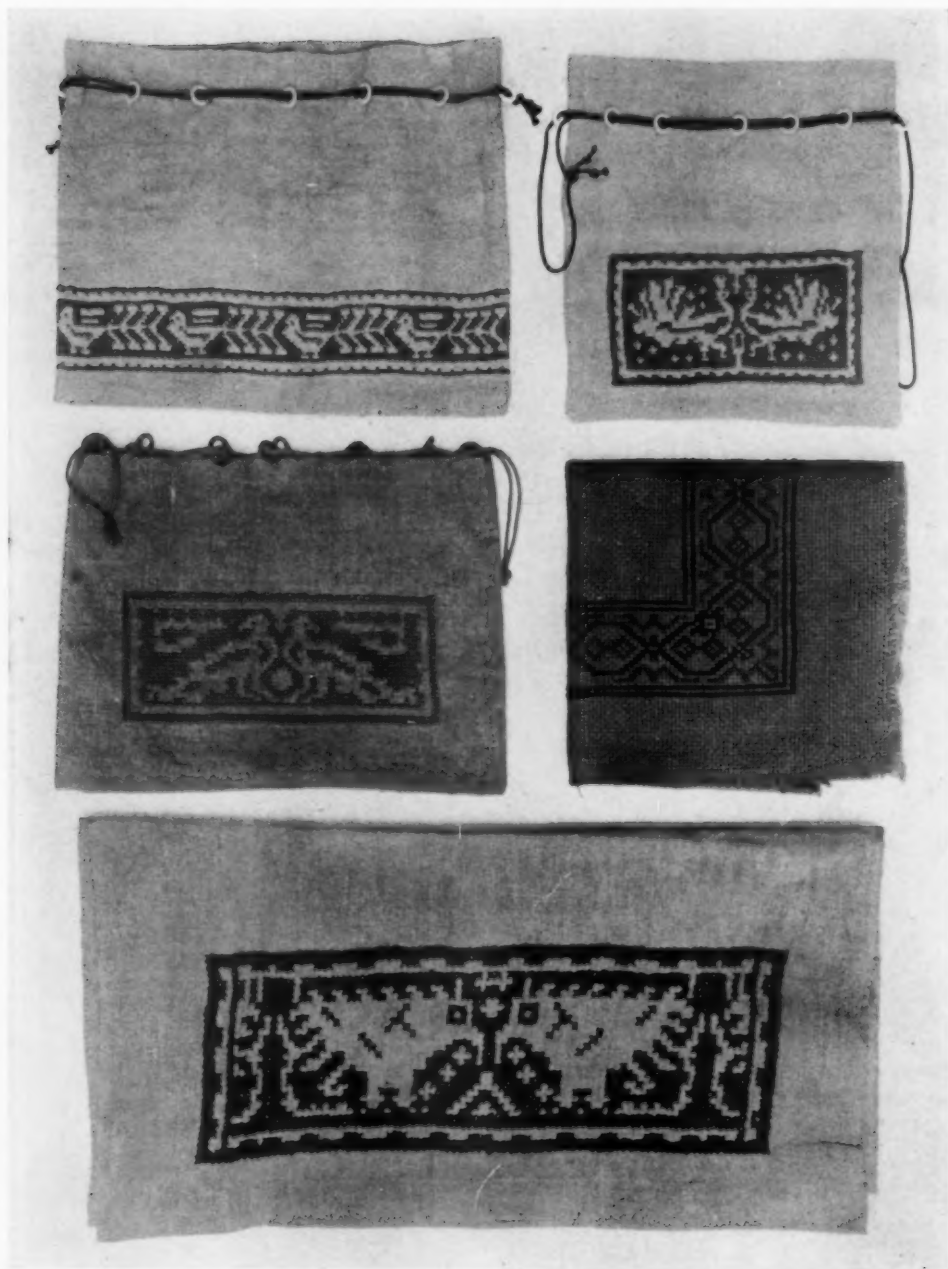
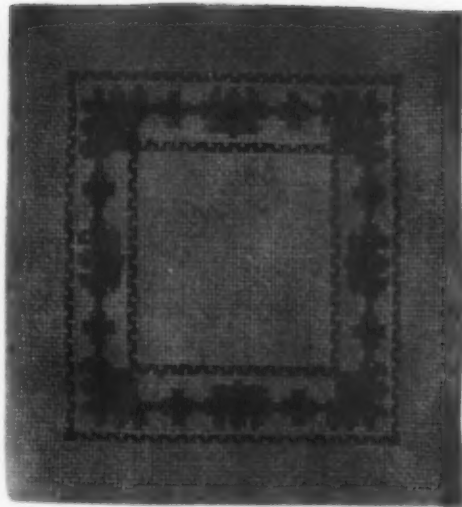


PLATE I. CROSS-STITCH EMBROIDERY PATTERNS DERIVED FROM QUAIN ANIMAL AND FLOWER FORMS FROM TEXTILES AND PHOTOGRAPHS AT THE CLEVELAND MUSEUM OF ART. THESE ARTICLES WERE DESIGNED AND MADE BY PUPILS OF EAST TECHNICAL HIGH SCHOOL UNDER THE DIRECTION OF MISS LUCY S. WARD

must be carefully considered. All this planning should come first and the shape of the big masses of pattern should be thought out before the question of motive comes in. Throwing a few butterflies or seed pods at a piece of material, as we see in so many of the "Art Needlework" shops, does not make a design. The design of any article includes the material, structure and decoration. The decoration should be so planned that it will strengthen the structure and beautify the object.

When we have arrived at this point we are ready to consider the motive. The patterns in Plate I were made from museum motives. The girls were taken to the Cleveland Museum of Art where they made quick sketches of quaint animal and flower forms from textiles and photographs. These forms were afterward translated into cross-stitch language. In all but one of the patterns in this plate the background was worked in one color after the idea of the Italian Cross-Stitch. The motives in the other plates were taken from the nature sheets made in the fall. From these sheets and the museum sketches a sheet of cross-stitch motives was drawn and colored. A selection was then made and the motive repeated and tied together into a mass pattern, suitable in size and shape to fit the structure of the article. Realizing that color sometimes covers a multitude of sins in design, the pattern was first worked out in dark and light and then translated into color. All the patterns were, of course, worked out on small squared paper and were finished in water color or crayon. A cross-stitch pattern is essentially a mass pattern, depending for charm on



DESIGN FOR MAT BY PUPIL OF EAST TECHNICAL HIGH SCHOOL, CLEVELAND, OHIO.

its spotting of light and dark, warm and cool, bright and dull color. Someone has said that the finest color scheme is one having the greatest variety in hue, value, and intensity, within an obvious unity, so the first consideration should be that of unity. This will come through establishing a predominant color throughout the pattern, depending for variety on the hues and values of this color, with other colors in small spots for charm and sparkle.

Now we are ready for the application of the pattern. Royal Society floss has proven very satisfactory. It comes in three sizes, rope, india, and strand and the size selected depends on the weight of the material. If possible, we find materials having a canvas weave but in these days this is increasingly difficult. We still find linens, poplins, and cotton fabrics and with these it is necessary to use the cross-stitch canvas, working over the threads and pulling them out afterwards. The sewing teacher sometimes



PLATE II. THESE TABLE RUNNER BORDERS WERE DESIGNED BY PUPILS AT EAST TECHNICAL HIGH SCHOOL, CLEVELAND. THE MOTIFS WERE TAKEN FROM NATURE SHEETS MADE IN THE FALL. SPECIAL ATTENTION WAS GIVEN TO THE COLOR SCHEMES, ONE COLOR BEING PREDOMINANT IN EACH DESIGN "WITH SMALL SPOTS ADDED FOR CHARM AND SPARKLE."

shakes her head when she looks at the back of the article. While thinking of the problem from the standpoint of applied design rather than fine needlework, I believe we should try to have the work as well done as possible. If care is taken that all under stitches run in one direction and all upper stitches in the opposite direction, the result will be much better. It seems to me that cross-stitch is not a suitable decoration for towels as it is so difficult to make the wrong side look well. Careful attention should be given to the putting in of hems and other touches which either make or mar the finished article.

Someone may ask if all this work is done in the schoolroom. With large classes it is better to make a small article like a mat or pincushion or bag and then all of the needlework can be done in class time. With smaller classes, however, I believe it is better to let the girls choose their article. In this way, the class has the benefit of the experience of the different girls. If you agree with me, that with masses of girls and boys, drawing is a means to an end and that the end is appreciation, leading to better selection of materials and better arrangement of these materials, then this surely is the better plan. Some girls will plan articles involving more needlework than others and they may be allowed to finish them at home. If a certain amount of work is done by the girl, I see no harm if the mother or sister



A KNITTING BAG DESIGNED BY AN EAST  
TECHNICAL HIGH SCHOOL STUDENT

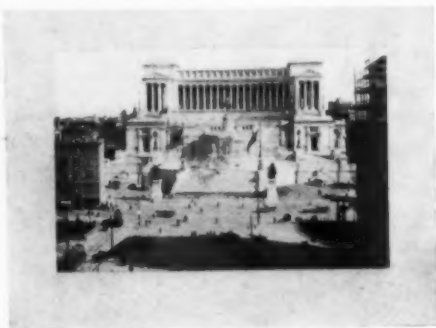
finishes the article. In this way interest is created in the home and the standard of decoration is lifted. I believe that much might be done in this way in mixed classes of boys and girls. Any boy would be happy and interested to design something which his mother could make.

The patterns in Plate II were for table runners and were worked out in colors. The lowest was done on linen in dark brown, medium dull green and light burnt orange. Surely a girl who goes through the process of designing and making such an article is a little better fitted to select and arrange materials for her costume or home or to go behind a counter.



## 6. MARGINS

Determined by the character of the subject matter.



1. For a picture full of minute detail as for a page of small sized type, narrow margins are sufficient.
4. For a page of large sized type, as for a picture to be seen at a distance like a portrait, broader margins are required.
2. When the subject matter is nearly square less variety in margins is allowable than when the subject matter is more erratic in shape, as at 3.

PLATE VI. CLIPPED AND MOUNTED PRINTS TO ILLUSTRATE PROPER ADJUSTMENT OF WIDTHS OF MARGINS TO CHARACTER OF PICTORIAL MATERIAL

## Elements of Beauty in Printing

HENRY TURNER BAILEY

*Dean of The Cleveland School of Art*

### III. MARGINS

PERHAPS you have noticed that a person who is asked to look at a picture full of minute detail, such a picture as that of the Monument to Victor Emanuel, Rome, for example (Plate VI), holds the picture, naturally, nearer the eye than usual. Every bit of detail is significant. A portrait, such as the fourth picture on the plate, is likely to be held at a greater distance from the eye, to get the effect of the whole. In this case minute detail is of quite secondary importance. Text printed in small type corresponds, in a way, with the picture full of detail. Text printed in large type is read more easily at a distance.

When the object of sight is held near the eye you are less conscious of its environment. The field of vision is contracted; the eyes are sharply focused on the object, and everything about it is much out of focus. When the object of vision is at a distance, more of the surrounding area comes within the field of vision, and the immediate environment of the object has more nearly the same definition as the object itself.

To be seen clearly, without distraction, the object of vision must be somewhat isolated. Hence the frame mount, or margin. "The function of the frame," said Ruskin, "is to surround the picture with a space of silence." Alas, how few frames know their business! As usual Ruskin's statement is somewhat sweeping. A picture frame

has other functions. But in the case of the margin, the frame for a bit of printing, the prime function *is* silence. The text may have an ornamental border for enrichment, but outside that border should reign the margin undisturbed, unbroken (except for good and sufficient reasons). Margins have other practical values. They are a great convenience in the technique of printing; they enable one to hold the card or page and read the whole of it without moving the supporting thumbs and fingers about; but primarily they exist as an aid to the eye, they isolate the immediate object of vision.

Now it stands to reason that the more extensive and obtrusive the environment, the stronger must be the defences. In other words, anything to be seen at long range needs a broader frame or mount than anything to be seen at short range. Hence the difference in the mounting of the monument, the portrait, and the other prints.

Just how much marginal silence a given picture or page of text requires is always debatable; but it is evident by reference to Fig. 1, Plate VII, that could the amount be correctly determined in one case it would decide the matter in all cases. Our only problem would then be to determine the distance from the eye at which the object of vision appears to the best advantage, as at 2, 3, or 4.

But another factor enters into the problem. The eye seems to have a

## 7. MARGINS

1. Theory of widths on the vertical axis. 2. Applications.
3. Theory of thrusts.

Fig 2.

THE FACULTY of memory, which receives and retains ideas and images, and which exhibits them again with or without the exercise of volition, early became the subject of philosophical research. There are very many curious phenomena connected with this power of the mind; it is sometimes as *recoiled in its trust*, when most its service may be required, as the veriest bankrupt; at other times, when in a fit of strange

Fig 1.

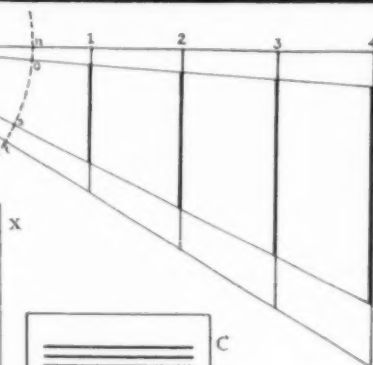
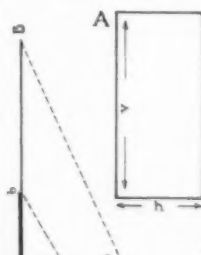
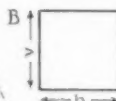


Fig 3.

D



y



z

THE FACULTY of memory, which receives and retains ideas and images, and which exhibits them again with or without the exercise of volition, *early became* the subject of philosophical research. There are very many curious phenomena connected

THE FACULTY which receives and retains *ideas and images*, known as memory, early became the subject of research. There are very many curious

Fig 4.

4 Relative widths of margins from left to right; pages from three standard books.



PLATE VII. A 10 X 14 SHEET WITH DIAGRAMS AND CLIPPED AND MOUNTED TEXT TO ILLUSTRATE THE THEORY OF MARGINS

certain inertia. Moving in one direction it tends to continue to move in that direction, and the longer it moves the more forcibly it must be arrested. Lines initiate movements of the eye. Straight lines of equal length, and perpendicular to one another as at B, Plate VII, initiate movements of the eye of equal potency or thrust. In A the thrust of the verticals is greater than that of the horizontals. In C the thrust of the horizontals is greater, especially as augmented by the additional lines within. In D the thrust of the verticals is so great that the eye tends to leap the upper and lower margins, which, in consequence, appear much narrower than the side margins, although they are the same. Margins are therefore breaks on the moving eye, shock absorbers, prison walls. They must be thickest where the thrust is greatest. This is why the side margins in X, Fig. 2, Plate VII, are greater than the upper margin. A little reflection will show that as page and text matter approximate the square in shape the opposing thrusts in the vertical and horizontal directions become nearer alike and therefore exert less influence on the marginal areas. The margins, under these conditions, may be more nearly equal. The same law holds good in pictures, which are also full of line thrusts, as the mountings in Plate VI will show.

Margins, then, should adequately defend and restrain the matter within them. This matter is so diverse in its attractions and thrusts, that no rule can be laid down for widths of margins. The widths must satisfy the cultivated eye. We do know, however, that the

character of the matter within determines the widths, and that the ratios are practically constant. Take, for example, Fig. 4, Plate VII (turn the plate so that the long lines are horizontal). In this diagram AB shows the horizontal measure of a page from a *de luxe* edition of the Modern Reader's Chaucer, published by the Macmillan Company. The thicker portion of the line, ab, shows the type measure. Aa, bB, indicate, therefore, the inner and outer margins of a right hand page. The type used is 12 pt. Caslon. C D is the corresponding measure of a page from The Upton Letters, published by the Knickerbocker Press of New York, the type being 11 pt. Caslon. EF is from a page of the Quattrocentisteria of Maurice Hewlett, published by Mosher, in 10 pt. Caslon. The dotted lines centered at G show how closely the ratios run. Inner margins, text measures, and outer margins, approximate the theoretical standard already referred to, shown in diagram as Fig. 1.

The cards, x, y, and z, Fig. 2, text in 12 pt., 14 pt., and 18 pt. respectively, exemplify this theory, which may be stated thus: The larger the type the broader the margins required. A corollary of which is that margins must be still further modified to counteract the line thrusts.\*

The complexity of the problem of margins is now evident. It may be reviewed with reference to Fig. 1, Plate VII. A printed card, let us say, is to be observed. Without thinking you hold it in your hand in an upright position, directly in front of you, and below eye level, the distance from your

The cards, x, y, and z, were made originally by clipping the texts from an advertising sheet and mounting them on sheets of paper of a slightly different hue of "white."

## 8. MARGINS

### THE EDUCATION OF A PRINTER

BY THEO. L. DE VINNE

(Excerpt from letter to the School of Printing,  
North End Union, Boston.)

To my notion, a boy ought to be drilled well as to the proper use of italic and capitals, as well as when to lead and when to set solid, when to space thin or wide, and how to distribute the blanks in a title-page or displayed advertisement, before he can be trusted to do the "fancy job work" that he craves. The great fault of modern typography is over-decoration. I often think of the advice given to me by a good architect fifty years ago: "You may ornament construction; you must not construct ornament." In other words, no attempt should be made to beautify any bit of print until types are set of the right size and surrounded with appropriate blanks. I believe that there will be,

(3)

### 1. Unpleasantly spaced margins.

#### *Principles of Taste*

No one can make a poet or a painter, but germs of taste exist in many minds which can be cultivated. It is my belief that the student's attention should be drawn to the wider view of taste which comes from cultivating acquaintance with and study of pictures, architecture, and decorative design; and that some hints should given him in regard to reading on art. This should not take the form of lessons but that of lectures, or a lecture; and the purpose should be that of stimulating rather than instructing.

### 3. Spacing: text and card given.

### THE EDUCATION OF A PRINTER

BY DR. LINCOLN

The printer's art does not end with a production of the written text in type. It legitimately includes in addition:

1. Gratification of taste.
2. Hygienics of eyesight.
3. Aids to the sense of text.
4. Requirements of specialists, in dictionaries, indices, tables of statistics, music, science, school text books, etc.

Under No. 3 is included what is required for ordinary book and newspaper work, while No. 4 relates to what may be called *specialties* in printing.

Ordinary work, then, includes a variety of matters which do not alter the written text, but serve to dress it up and set it forth with

(3)

### 2. More agreeably spaced than No. 1

#### *Taste in Art*

Do we want a set of rules to obey, or an education of our faculties to perceive? The latter.

Do we want a master to obey, or an intelligent guide within us? The latter.

Nevertheless, the latter course is the difficult one. The popular cry is for rules, uniform and easy.

The popular mind either bases all judgments upon its personal liking and secretly disallows all other likings; or it denies the existence of any standard and says "there is no accounting for tastes."

One man says, "I like it, and that's enough." B says, "People differ so much that there can't be any rule." C says, "Find me the rule, or thou diest as the fool dies." D says, "This is right because the Academy says so."

Taste is liking and preference. In many ways we are made by nature to like different things. In other ways we can be taught to

### 4. Same as No. 3.

PLATE VIII. A 10 X 14 SHEET CONTAINING CLIPPED AND MOUNTED TEXT TO ILLUSTRATE THE THEORY OF MARGINS

eye depending somewhat upon the size of the type used in the printing. What does the trained eye demand beyond mere legibility? (1) A pleasing rectangle; (2) margins of adequate width; (3) the lower margin wider than the upper, because of immemorial habit of eye and because more foreshortened (compare *No* and *St* in Fig. 1 with the corresponding lengths on the verticals); (4) the left and right margins equal, because equidistant from the central line of vision.

The next practical exercises are these:

(1) Select some pictures of diverse character and make satisfactory mounts for them. Plate VI.

(2) Make a sheet illustrating the theory of margins. Plate VII.\*

(3) Make a sheet similar to Plate VIII. First, find a "bad example." A page from a leaflet, badly spaced, appears at 1. Next, clip any bit of text you please and mount it with the best possible margins (so far as you know) as shown at 2. But inasmuch as a printer is seldom free to have his own way, clip several shapes of text, make several mounts of diverse shapes (without reference to the text shapes), and then adjust a text mass to a page mass, according to your best informed judgment, as at 3 and 4. You should be able to give good reasons for your final decision, and the results should "look right" to some other person of taste.

It is well to understand at the outset that printing as applied in the realm of advertising constitutes another story. The aim there is primarily to win attention. We will consider that later.

SUFFICIENT AND PROPORTIONAL MARGINS ADD GREATLY TO THE USEFULNESS AND BEAUTY OF A BOOK. THAT THE WRITERS AND ILLUMINATORS USED THEM WHEN BOOKS WERE READ AND VALUED IN A WAY WE CAN SCARCELY REALIZE NOW, SHOWS THAT SUCH THINGS ARE NOT, AS SOME MIGHT SUPPOSE, A MATTER OF AFFECTATION. BESIDES THE NATURAL FITNESS OF THE COMMON PROPORTIONS COMMENDS THEM: A DEEP FOOT MARGIN IS A FOUNDATION TO THE WHOLE, AND, GIVES A SPARE PIECE FOR THE READER TO HOLD, AND WIDE SIDE MARGINS REST THE EYES AND KEEP THE TEXT FROM RUNNING OFF THE PAGE AT THE END OF EACH LINE.

Edward Johnston



STAINED GLASS DESIGN  
Incorrect because of unconnected  
sections and rough outlines.  
BELOW—Same design corrected.



A design wherein  
the lead lines have no  
relation to the subject  
surfaces.



The same design,  
with correct lead-  
line directions, and  
better space proportions.

## Designing Stained Glass

PEDRO J. LEMOS

*Stanford University, California*

ALMOST from the beginning of beautiful buildings, stained glass windows have been used as the final touch of beauty to the palaces of men. Of late years the art has been so simplified that almost every home builder finds it within his means to add a brilliant, lighted window over the stair landing, in the library, or it may be a welcome color note set in the front door, or as side-lights.

Those who have seen the wonder-windows created by the old masters in Europe's old cathedrals know what ranges of color and melodies from the rainbow have been assembled to thrill the color-loving eye. Both artists and artisans who have combined in the completion of any of the beautiful windows know that there is no color medium which can compete with stained glass for purity and intensity combined with luminosity of color. Be the stained glass color sketch ever so brilliant, it will fade beside the sparkle and deep-toned notes of the completed window.

Many artists have devoted their talents to stained glass work, once that they have come within its fascinating possibilities and we find that many of the old masters as well as the later ones considered it an art of the highest degree. Frank Brangwyn, whose murals have captivated the art world, attributes his color-sense to his many years work with stained glass.

With the increase of artistic homes there is an ever-increasing demand for well designed stained glass windows.

For the art student of the high school there can hardly be a more fascinating and practical industrial art problem than that of leaded and stained glass designs.

While many teachers have presented the problem, the technical constructive requirements as regards the lead lines have been often ignored to such extent that the designs could never be executed in the shops where the glasses are cut and assembled. Some teachers have the idea that simply outlining all divisions of color or parts of subjects is all that is necessary; while others take any sketch and place a network of lines through it and call it stained glass design.

It will be found that the professional designer has a "method in his madness" which consists of having his subject pleasingly defined and expressed by the lead lines and at the same time seeing that each unit of glass is a "cuttable" shape. Anyone who has cut glass realizes that a wedge or arc cannot be successfully cut into a section of glass, and that long slender curving sections cannot be handled without breaking. For this reason all such forms are tabooed in stained glass design.

The leads which are used throughout the whole design fasten each unit to its neighbor and the whole is soldered at its joints and again to the outside framing lead and this is then attached to the sash which holds it in place to the building.

Now these lead lines are a necessary part but instead of being a necessary



DESIGNS FOR STAINED GLASS WINDOWS BY PEDRO J. LEMOS

evil they may supply a technique to the design with a character distinctively decorative. If the lines are used in any direction without consideration of the "planes", or character of the part of the subject on which they are placed, naturally the completed window will look like a picture puzzle successfully put together again by a Montessori pupil.

Every lead line should be used within a space to indicate the outline of some part of the subject. *The successful stained glass design is that in which the outline is a good design in line alone.* If the composition as regards balance and measure of glass sections are not successful in the outline no gay array of colors will correct these first faults. Therefore see that the line arrangement first is well planned and spaced; that, in breaking up any area into sections, these sections vary in pleasing proportions so as to avoid a monotonous repetition of glass shapes. Next see that a plan of dark and light is arranged, that the values are carefully thought out. Avoid too great contrasts of values. A stained glass should be used like a mural. It should not be too dominant by contrast, but should blend in color and value with its surroundings. Last, and not least, comes the consideration of colors to be added, which may be intense in hue, or low in value, complementary sparkling sections placed in juxtaposition so that the whole piece will sing in color.

Different thicknesses of lead lines are used in glass work. If the colors used are very intense a heavy lead line is necessary to harmonize with it.

In fact the lead lines appearing dark against the light act as a color harmonizer. It is best for this reason to ink in the lead lines of the design first, so that when the color is added it will be of the proper relation.

Often the lead lines are copper plated where a warm line will be more harmonious with the glass as it appears from the inside when there is no sunlight through it; and at night when it must present its design without its transparent effects.

Where figures are used the entire head and hands are most generally of a painted ceramic glass which has been kiln-fired and then added to the window. Sometimes, however, the face and hands are treated similarly to the rest of the window, being made from sections of stained glass.

In designing stained glass as a vocational problem, better progress will be made if simple subjects are considered, but those simple subjects worked upon and refined until they are gems of execution. Undoubtedly, what our vocational courses need is not more subjects, but that those subjects now presented should be more correct in technical requirements and that they should be executed ever so much better.

Too many subject outlines have the appearance of a hop, skip, and jump arrangement, wherein students secure the idea that one try at each problem is sufficient, and assume an injured air if later they are required in actual shops to do a subject over to perfect it. Knack comes in much doing and it is time to revive the old maxim "Try, try, again" in our school work.



## Costume Design

ANNA L. COBB

### CHARACTER AND RHYTHM IN LINE

ONE special reason for the failure of many of those who design their own clothes to achieve distinction in dress is the carelessness with which they consider their clothed figure as a whole—as an Unit of Design. It often happens that Artists and Teachers of Art become fascinated by the charm of a certain single color or by some unusual and effective combination of colors, by the texture of a piece of drapery or by some bit of isolated ornamentation, and they neglect to study these things in direct relation to their own personality plus their garments. Inconsistency and dis-unity too often mark and spoil their dress for the reason mentioned.

There are, to be sure, many other reasons for their somewhat unsatisfactory appearance in general. Conservation—the economic ideal of today—has been an all-round bogey to teachers at all times. Money is not the only thing subject to it. Energy, Time, and the *Creative Force*, which is, to a certain degree dependent upon these, should not be spent in the tiring occupation of planning and making clothes if these important teaching qualities are needed in the classroom, and without question they are needed. They are the best part of a teacher's equipment. However, if the Decorative Art of Dress is to be included in school courses of study then it is professionally important that outward evidence be given of an understanding of and sympathy with the work and its purpose. Economic adjustments should

be made. They are not unmanageable but it must be admitted they may be decidedly difficult.

Moreover it is also a very difficult thing for some people to dissociate the actual facts of their personal appearance from the prejudices and preferences that, unconsciously perhaps, form and color their vision. The impersonal critical attitude towards one's self as an individual is particularly difficult to acquire. The ability to do so, however, is necessary before a discriminating judgment can be secured in matters of dress. It is most desirable that this ability be acquired before applying the test of Art principles to the problems of students in the classroom.

In High Schools, both Junior and Senior, a fairly correct estimate of each pupil's personal appearance may be made by them if a teacher guides them by tactful suggestion and kindly criticism to be self analytical in terms of contour, proportion, and color. This preparatory work to Costume designing should be so managed that decisions become the result of dignified discussion.

Figure sketching by the class, in Ink Silhouette, or in light and dark, eliminating details, of the various types selected to pose by the teacher will reveal to the members of the class many surprising discrepancies between their actual and supposed appearance. An observing teacher will generally soon notice, after frank but discreet criticisms of these sketches, that many voluntary readjustments have been made in dress, coiffure, and accessories

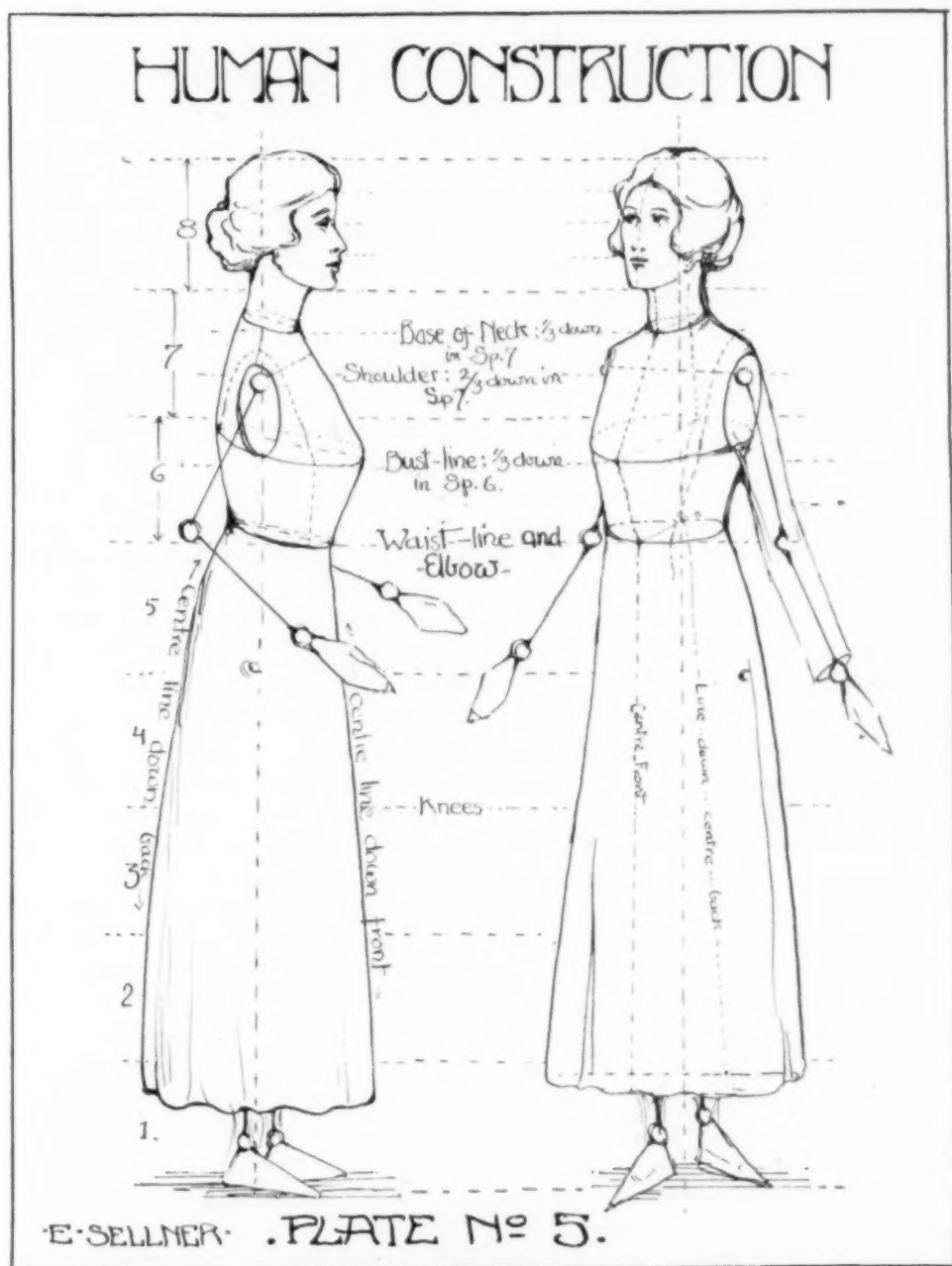


PLATE 5. The important thing to begin on for turned figures, is the straight line through so that the figures stand on balance. Divide as for front view figures, and keep these points absolutely at center front, no matter how much or how little you desire the figure to turn. When you have the points determined, draw the center-front, following the contour of the figure—through the face, back under the chin, down the neck, then outward to the bust-line, back a little to the waist-line, and rather straight down the skirt. Take cross sections at neck, bust, and waist, to find line down centre back, if so desired. Fill in outline, comparing with Plate 4.

that also mean improvements. Adroit suggestions at proper intervals should help make these improvements permanent.

A great deal of Figure Sketching should accompany the study of Proportion in dress. Also a great deal should precede the study of Line. One series of sketches may, however, suffice to fix attention upon both aspects of design if emphasis is wisely placed on each at the proper time when sketching.

The matter of right proportion in dress is to a certain extent one of trained perception. It can be balanced, weighed, and measured. It is almost mathematical in its relationships. The matter of Line, however, is one of *felt* rather than calculated placing and direction. Attainment of good Line implies an awareness of certain qualities in a figure that need either reinforcement or remedy—something right that should be stabilized or something wrong that should be changed—in appearance at least. Intellect and Art govern choice of both proportions and line. The dominance differs, however, in each case. Choice of proportions may be largely intellectual. Choice of line must be mainly aesthetic.

An interesting and valuable digression may be made at this point. Research and Observation work that will contribute to an understanding and appreciation of good line should be undertaken and resulting material should be classified and made presentable. Photographs, Solar and other prints, and sketches of Flowers with their foliage, preferably wild flowers, that have been collected for various other purposes during the school years may now be profitably studied with special attention directed to the *character* of line that

Nature uses to interpret the *style* of each individual plant and to identify it within its own family circle.

A clever teacher who is intimately acquainted with nature forms can translate to pupils the mysteries of Line Character by drawing upon the blackboard or upon adequate sized paper enlarged interpretations of plant forms that may include within the known range all sorts of line from that found in the clover to that of the cactus. The writer first saw this method of interpreting the functioning of Line in Styles used by Mr. Henry Turner Bailey in a lecture given before a large group of garment makers. It proved a most illuminating and interesting demonstration of the inherent Beauty that lies in Line itself as an abstract quality, and at the same time presented an intelligible and effective way by which lines of real Beauty may be used in dress so as to create *distinction*, or in other words, *style*.

There are many other fields within which may be gathered an amount of material for use in cultivating an appreciation of good and suitable line that may be applied to dress designing. Reproductions of the finest in Sculpture such as the Erechtheum Caryatids and of the best in Painting from Fra Angelico to Puvis de Chavannes will provide Lines of Beauty with characteristics that range from subtle to strong—from rigid to dynamic—in fact all sorts to suit all sorts of people. The fashion periodicals of today as well as the best ones of the past may be discussed with much profit. Selections from the occasional gowns which show excellent lines should be made and mounted.

*To be continued.*

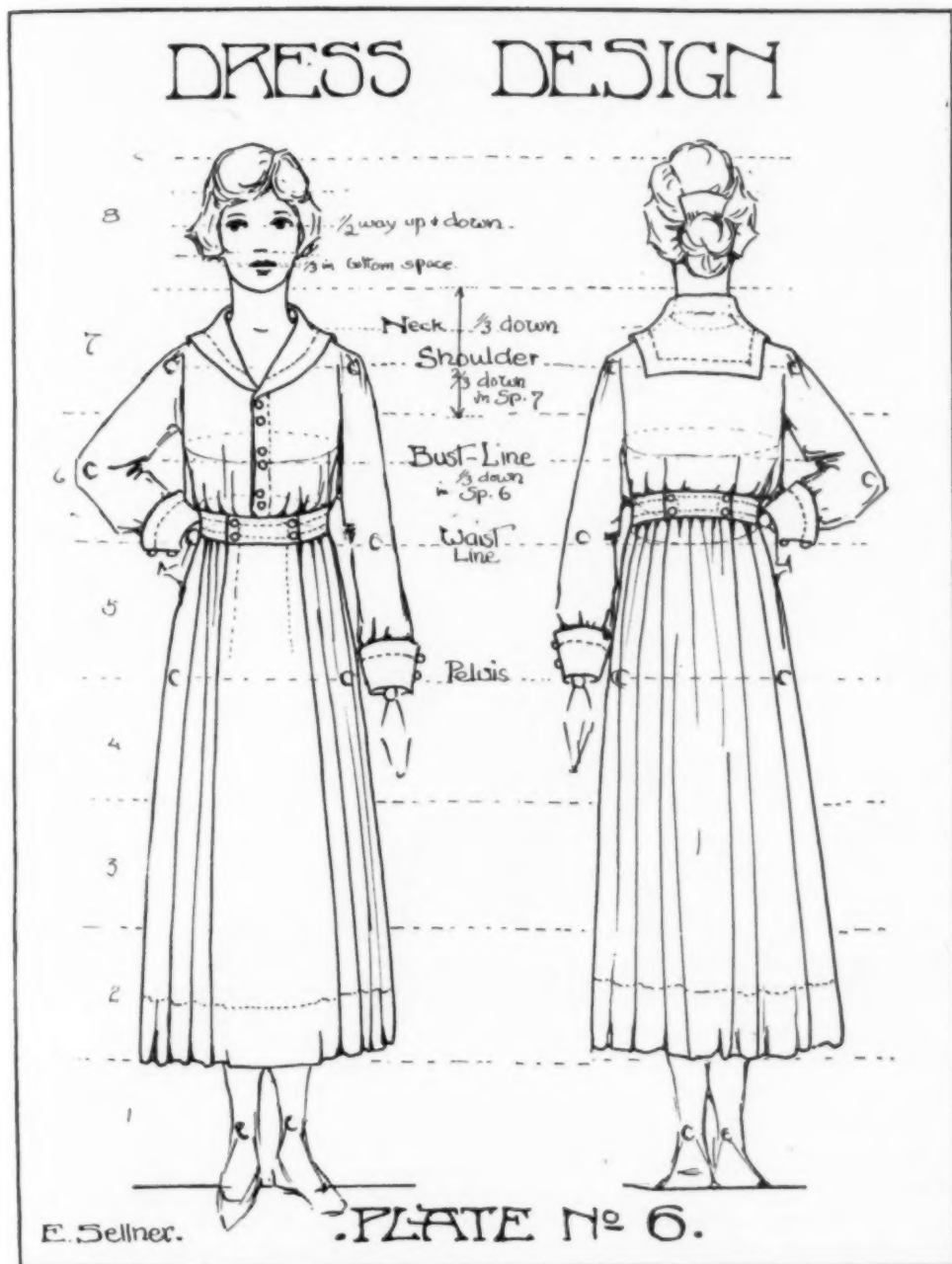


PLATE 6. To begin this, make a very light sketch of Plate 1, fill in like Plate 4, and proceed with the design of the dress. Do not take the side lines out any farther than in the construction, or the figure will appear stouter than you desire. Note how the collar line is raised a little, to give the appearance of the collar running around the neck. Begin with very simple designs, and with a little practice it will be easy to draw and plan more elaborate ones.

# War Time Economy

ROYAL B. FARNUM

*Director, School of Applied Art, Mechanics Institute, Rochester, N. Y.*

**I**N these strenuous times the common answer to any question on the price of goods is, "That has gone up!" So we find crayons have gone up in price; water colors, pencils, and all other materials including paper and cardboard have likewise gone up, until the supervisor and teacher hesitate even longer than usual before placing a request on the Superintendent's desk.

On the other hand we are asked to save and be thrifty, and between the constant soaring of prices and the demands for saving it is difficult to know just what to do, for we must have material with which to work. Drawing and making mean "doing" in every sense of the word.

Limited conditions, however, stimulate and quicken imagination and ingenuity and the capable and efficient teacher always finds a way out. Compared to the teacher of fifty years ago the modern instructor has but to turn around to find innumerable opportunities for making application of her work. The various kinds of cardboard cartons and containers, spools, wire objects, boxes of wood, button molds, clips, etc., etc., offer but a few of such materials which can be used to train the children in principles of sound construction.

The following article is most timely and illustrates admirably the really practical use of "scraps." It is written by Miss Angie Badger of the State Normal School at New Paltz, New York, and describes the construction work carried out under her direction.

## CONSERVATION CONSTRUCTION

### ARTICLE I OF THE CREED OF THE ART DEPARTMENT:

We believe that every little thing we do is related to something bigger; so whether we have a hand in the great work of the world depends much upon how well we do the littles.

### CLASS SLOGAN FOR FOURTH QUARTER

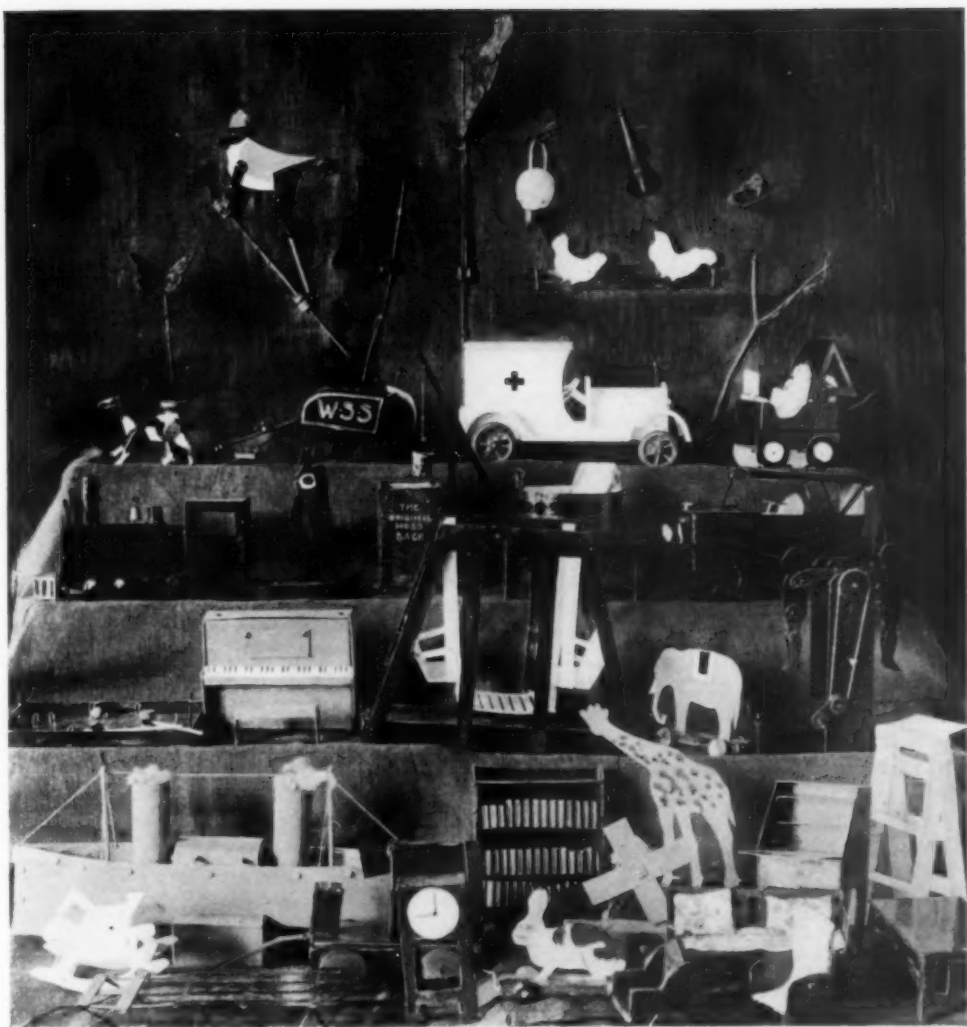
#### "Adopt and adapt"

One of the Teacher's problems for the same period:—To interest the Normal girls in some live project they might present to grammar grades in order to develop the powers of imagination and initiative, yet conserve materials.

To be a live project it should be related to the thought of the hour, but the girls had already undertaken their share of work for hospitals, and refugees, and they had made posters, parade signs, and window cards for all four war service drives. This work had developed a degree of accuracy and industry, but with the exception of the poster-making, had steered far from the imagination or the initiative.

Clearly, the new problem must have the stimulus of the personal and play motives. Conservation pointed the way, and a social need offered the opportunity for the preparatory step. There was to be a sweet sale for the benefit of the Red Cross, so the girls were asked to make dainty boxes for the sweets by covering all kinds of waste boxes of suitable size and shape with sheets of surface designs produced by stick-printing and other devices. It mattered not that the sale had to be given up on account of the sugar shortage, for by substituting tinted paper linings for the tissue and waxed paper folds, the boxes were adapted to various personal uses and only one poor product was left unclaimed. But better still, the girls had found some of the possibilities in cast-off boxes and there had sprouted a desire to make something of use and beauty from whatever might otherwise go to waste.

That was the psychological moment for



"CONSERVATION CONSTRUCTION." OBJECTS MADE FROM MATERIAL USUALLY CONSIDERED "WASTE"

introducing the books on toy-making by Miss Rich of Brooklyn Training School, Mr. Pierce of Pratt Institute and others, besides accounts of the Belgian women making toys to amuse the refugee children and to keep themselves sane, also of the part toy-making has taken in occupational therapy in the hospitals of Canada and France.

The girls recognized the possibilities in such work for grammar grades, summer clubs, and Junior Red Cross, and eagerly undertook more than was required.

The project presented for home work was to make some interesting toy out of any materials that might otherwise be wasted. The students were left free to adopt any toy construction they found in books or toy stores and adapt it to their own material. When approved in class, the toys might be painted, stained or shellaced in the school shop. It resulted in a contest for the Liberty Exhibit, one of the local organizations presenting U-Mak-Em Toy Sets to the two most ingenious toy-makers.

The accompanying illustration shows one section of the miscellaneous exhibit and is as full of interest from the standpoints of invention and conservation as it is varied in character.

Between the jumping-jacks and the midget violin you will see a duck-head fly catcher made to open its bill by a flexible reed from an old chair and pin-hinges fitted into a small broken gourd.

The prize ambulance was made by the daughter of a cabinet-maker from scraps found in his waste pile.

Beside it is the prize wheelbarrow with rake, hoe, and shovel all made from a cigar box by a girl using a knife and a wood rasp. The wheel is most ingeniously fitted in between two corks so it will run easily. The familiar initials W. S. S. are painted on the sides while the little rake to be symbolically used for raking in the quarters, has its teeth made from the brads drawn from the cigar box sides.

Below this you will see a well with a working lever. Its "old oaken bucket" is made from a huge cork with a hairpin bail.

Wire hairpins proved their value as first aid in much of the construction. They form the wickets in the croquet set, while lollipop sticks and twist spools make the mallets to drive the little clay balls painted and shellaced.

Ordinary house paint and shellac make even pasteboard toys firm enough for actual use, and when the box corners serve as constructive parts of the toy and the sections are held together by small brass fasteners as Miss Rich recommends, the toys will outlast many hours of play.

However, the little piano was made from one of the boxes that came covered with grained paper so it looks like oak, and was so

neatly put together it needed no further finish.

Among other toys in the exhibit, but not shown in this illustration was a warship having its various flags cut from a colored news supplement. Another was a big gray fort with both soldiers and cannon made from cork and hairpins. There was a huge circus canopy with the horses in the ring and a caravan of animal chariots leading to it, also a Noah's Ark and several animals waiting outside to be admitted.

There was one doll-carriage large enough for a ten-inch doll. The body and top were so charmingly decorated they attracted much attention but close examination revealed that the printed ornament on the boxes themselves had been retained while all the undesirable parts and advertising had been painted out. Round beads had been strung on the wire push to give it an added charm for the children. This carriage along with several other toys was given to the kindergarten. It proved such a favorite as to be the chosen reward for some special effort and is still being trundled about by its proud owner.

Many a child has been made happy by these conservation toys, several dollars have been earned for Junior Red Cross, and the Normal girls appreciate the value of such a project in developing the powers that will help win the war.

#### References

- Toy-Making as Construction Work,—Council Year Book for 1907.
- Toy-Making and Its Influence,—SCHOOL ARTS MAGAZINE, Oct., 1914.
- Toys and Toy-Making,—SCHOOL ARTS MAGAZINE, May, 1913.
- When Mother Lets Us Make Toys,—Grace E. Rich.
- When Mother Lets Us Make Paper Box Furniture,—Grace E. Rich.
- Wood Work for Little Folks,—Franklin Pierce.

NO BOY OR GIRL SHALL HAVE LESS OPPORTUNITY FOR EDUCATION BECAUSE OF THE WAR

Woodrow Wilson

## Needlecraft in the Home

FLORENCE E. ELLIS

THERE is nothing which indicates more plainly the refinement of the home, nothing which contributes to it more of economic worth, nothing evinces more the standard of living, than needlework.

Needlecraft, one of the oldest handicrafts in existence, in the beautifying of common things and in the purely ornamental as well, is a reaching out of the inner consciousness of the worker for excellence, for a finer environment, for the attainment of ideals, for a something higher. It is an expression of the longing and the striving of the soul for further development. The working out in concrete form of beauty and harmony conceived within, stimulates growth and gives a certain satisfaction; it is an encouragement for it records progress made. The resulting achievement benefits the doer and besides gives pleasure and help to others,—a double use.

Needlecraft reflects the story of the race. It has been practised in some form from the dawn of civilization. The crudeness of the primitive in his struggle, the splendor of the old civilizations, and the skill of later periods are seen in its various forms. Museums are rich in baskets, rugs, embroideries, laces, tapestries both antique and of more recent date.

Every home, nearly, has articles of needlework of a generation or so past, of a time when such handicrafts were a part of the regular routine of home duties and could not conveniently be otherwise supplied.



A GUEST TOWEL, SIMPLE AND BEAUTIFUL. A DISTINCTIVE TOUCH IS GIVEN BY THE INITIAL IN LAVENDAR AND THE LAVENDAR LINEN HEM.

Ready-to-wear clothing, machine-made laces, tapestries, embroideries, etc., are largely responsible for the abandonment in the home of the early household arts, as we all know.

True, in the Home Economics department of the schools girls are taught to make their own clothes; to do a little weaving, embroidery, crocheting, and now during the war, to knit. In the art department they are given some instruction in pottery, book-binding, leather, metal, block-printing. All this relates to the home and is admirable, certainly, but when the limited amount of time available is considered, would it not seem more advantageous to teach fewer crafts,—or at least to major in the one of greatest service in everyday living?



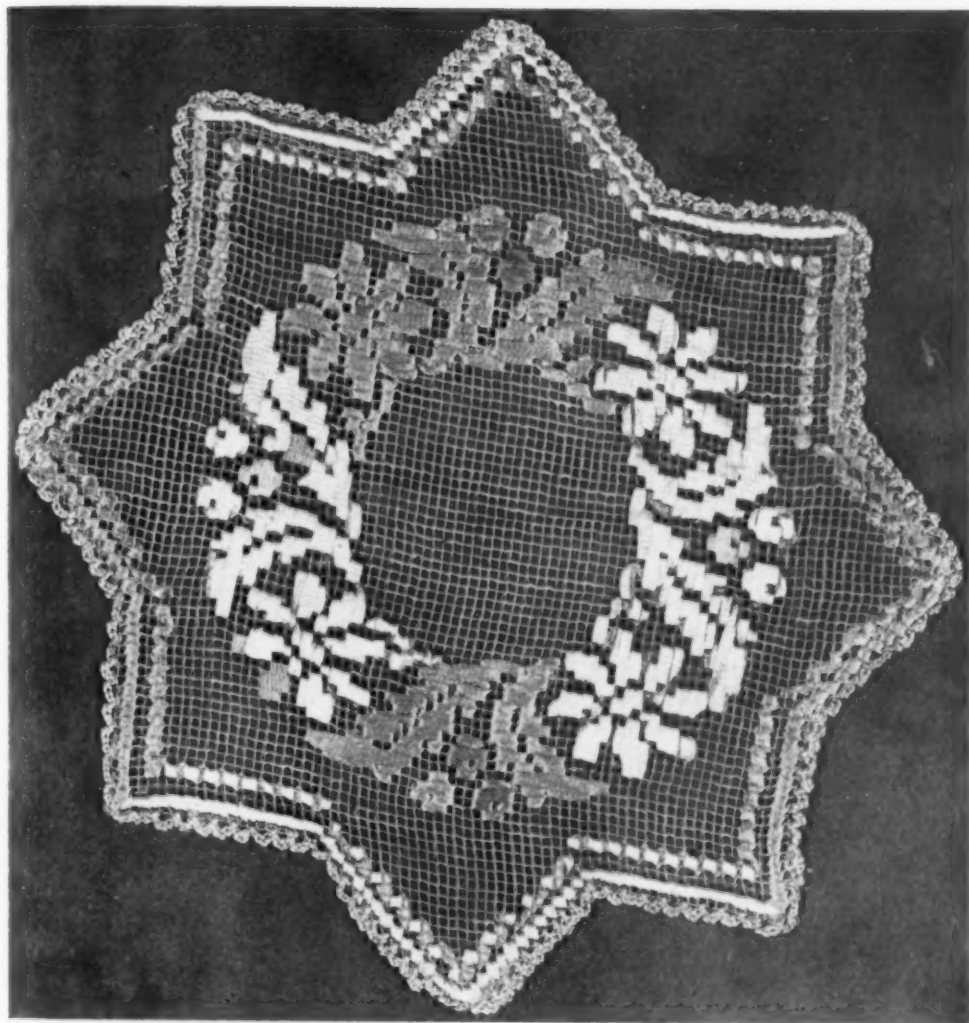
A LITTLE MAT OF DRAWN WORK FROM PORTO RICO WHICH COULD EASILY BE CARRIED OUT WITH VARIATIONS IN THE PUBLIC SCHOOLS.

Design and color, the foundation upon which all crafts must rest, can scarcely receive too much attention, if the result is to be of merit. Second in importance is the craft which will be of greatest usefulness in the life of the individual pupil.

Home-making, the vocation of the majority of women, is a paramount necessity, we agree; also that needlework is indispensable. Needlework is

demanding in every room in the house and in every part of the dress. The revival in handwork now taking place in knitting for the soldiers and in sewing for the afflicted will undoubtedly prove a stimulus for further activity with the needle, and its continuance after the war is won.

In the equipping of a home and in its upkeep whatever can be accomplished by the family is a saving finan-



A DESIGN MADE WITH WASHABLE SILK RIBBON ON NET. THE ORIGINAL WAS IN DELICATE PINK AND BLUE ON A WHITE BACKGROUND.

cially and here needlework plays an important part. The use of the needle is demanded for towels, bedding, dresser appointments, cushions, and innumerable other necessities; while curtains and rugs must be in every room.

In the schools, problems in design are carried out with the needle in many interesting ways.

The illustration on page 148 is a

little mat of drawn work from Porto Rico. After the threads were drawn, the small squares were tied at the corners, the sides of the mat turned back and hemstitched making the broad hem; then the design was run, completing the center. Designs can be carried out in a similar way in the high school. In the elementary grades, net or a similar material can be used

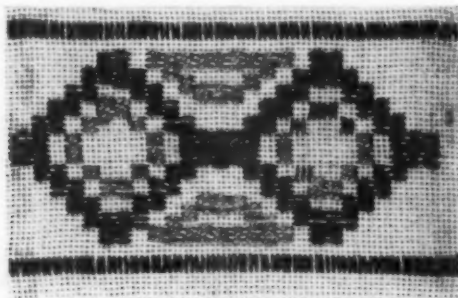
obviating drawing threads and tying the corners. Treated in this manner it is not too difficult for even primary pupils if the hem is simply pressed down on a line of the net and run with the same material as the design instead of hemstitching. For the design an animal or other motif made by paper cutting is excellent. The mat makes a good exercise in design, in needlework, and is of practical use in saving the polish of a table. The same process can be used for sash curtains, and to still further simplify it, the design can be omitted, as the hem run with cotton or worsted of a bright color is a sufficient decoration and holds the hem as firmly as sewing.

The illustration on this page is a motif carried out with the needle by a pupil in the Chicago Public Schools, and can be utilized in many ways. This work was done in the eighth grade.

The illustration on page 149 is a

high school design executed with washable silk ribbon or tape on net and finished with a dainty crocheted edge.

The illustration on page 147 is a towel from a home where all the sheets, pillow cases, table linen, etc., are beautifully marked,—sometimes by an initial in cross-stitch as on the towel, sometimes by an initial made in filet crochet, or embroidered. It gives a simple, dignified marking which is really decorative. The simplicity of this design is its charm—such a contrast to the ornate ones which we so often see! The towel is white, the initial lavender worked in cross-stitch and the border is of lavender linen. It is delightful. The lavender linen was from a gown which could no longer be worn. Even had it been new material it would have been economy for the linen is less expensive than the toweling. The linen is hemstitched on the toweling and gives an attractive finish.



# Manual Training for the Elementary Grades

EDWARD F. WORST

*Supervisor of Elementary Manual Training, Chicago, Ill.*

## III. ASH SPLINT WORK

**I**NDIAN splints are the products of oak and black ash, drawn in long, shaving-like bands from logs, with the grain of the wood. Splint is a material very extensively used for basketry by the various Indian tribes living in the northern and the New England states, and various parts of Canada.

rooms, the wind-swept seashore, and mountain bungalows.

The splints, as found in the market, for basketry, trays, and furniture paneling, are in long, shaving-like bands, varying in width from 1- $\frac{1}{2}$ " to 2", and often several yards long. They are furnished in three weights,—thin, medium, and heavy. Mention should be

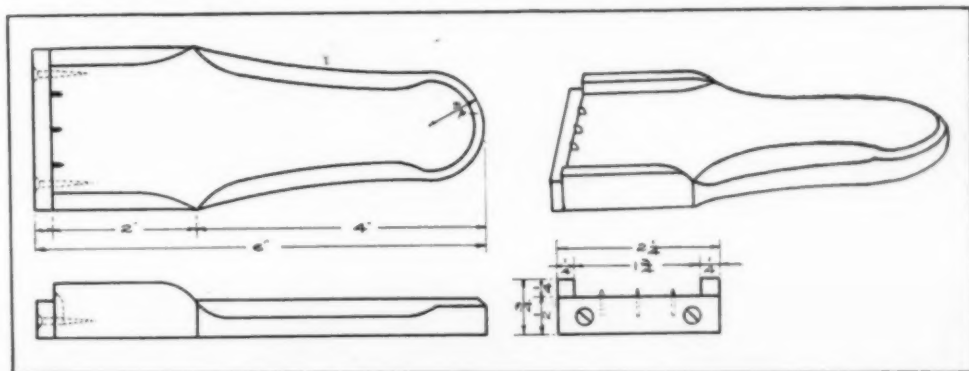


FIG. 1. A WORKING DRAWING SHOWING HOW TO MAKE A GAUGE FOR CUTTING SPLINTS.

Of late it has been used in the manufacture of furniture, in combination with various woods, much the same as willow, cane, pith cane, rushes, and hickory splints. It is a most attractive material used in this way, as it is inexpensive, easily handled, and easily dyed or stained to harmonize with the wood used, and other furnishings of the room in which the finished article is to be placed. It has been found to stand the test of all possible conditions of climate and hard usage of the sun-beaten and frequently storm-swept piazzas, the furnace-heated living

made at the time of purchase as to the weight desired. Very often the three weights are found in a single coil. In the retail markets of our large cities, the price is often as high as \$1.60 per pound, thus making the work prohibitive in elementary schools. On the other hand, when purchased directly from the producer, the price ranges from thirty to forty cents per pound.

*The Cutting Gauge.* The cutting of splints into desired widths is accomplished by the use of a gauge, as shown in Fig. 1. The little points of steel which do the cutting are simply pieces

of discarded watch springs, which may be obtained at any watch repair shop for the asking. The little knife-like projections are filed after being placed. Each teacher should have several gauges for cutting different widths. The distance between the points determines the width of the splint. The most used splints are  $\frac{1}{2}$ ",  $\frac{1}{4}$ ", and  $\frac{5}{8}$ ".

*Cutting the Splints.* Press one end of the splint down upon the points, allowing enough to extend beyond the edge of the gauge to make it possible for one to pull the splint while the other holds the gauge and guides the splint, Fig. 2 (above). This may be done by one person, by holding the gauge and strip in one hand and pulling with the other, Fig. 2 (below).

*Combination of Wood and Splints.* Wood alone is not sufficient for a course in elementary manual training. Under proper guidance such materials as



FIG. 2. (ABOVE) HOW TWO PEOPLE PROCEED TO CUT SPLINTS. (BELOW) HOW ONE PERSON MAY MANAGE ALONE.

splints of ash, oak, and hickory, cane, pith cane (flat reed), rushes, split and round reed, bits of metal, and simple upholstery in leather, hand-woven fabrics and tapestry may be used in

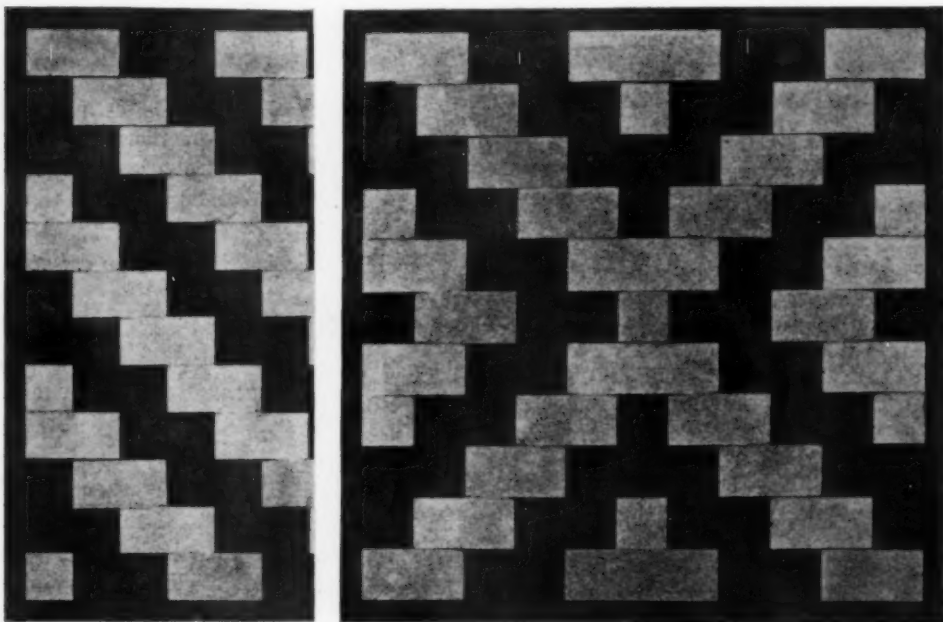


FIG. 3. PAPER MODELS SHOWING TWO SIMPLE WEAVES WHICH MAY BE WORKED OUT IN SPLINTS.

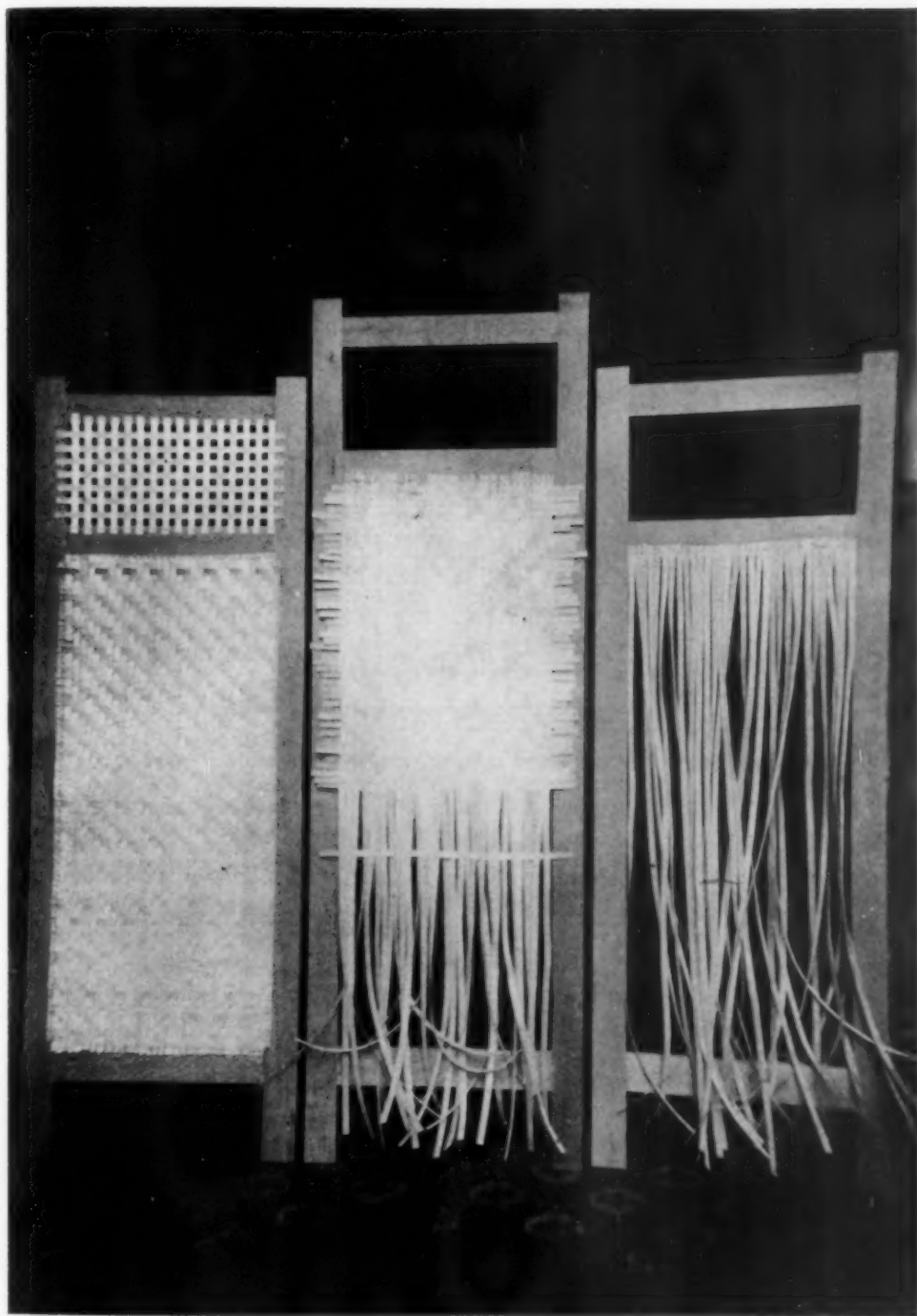


FIG. 4. A THREE-PANEL SCREEN, EACH PANEL IN A DIFFERENT STAGE OF DEVELOPMENT.

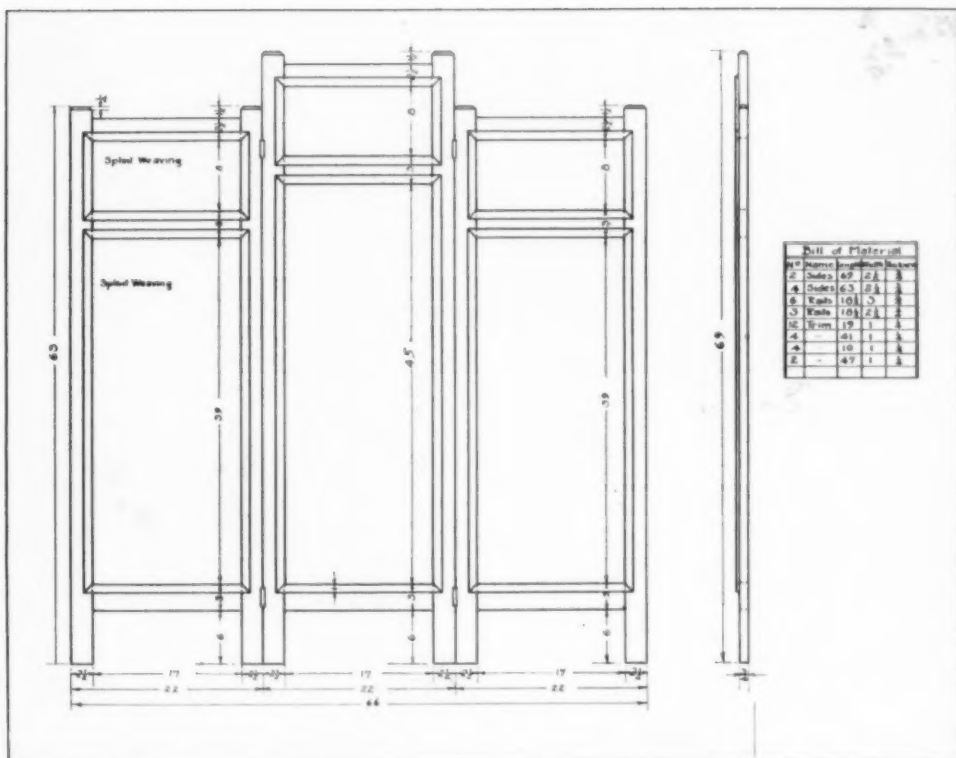


FIG. 5. A WORKING DRAWING GIVING DETAILS FOR THE MAKING OF A THREE-FOLD SCREEN AS WORKED OUT IN THE CHICAGO SCHOOLS.

conjunction with wood, thus adding greatly to an appreciation of constructive design. Fig. 3 shows two simple weaves in paper which may readily be duplicated in splints. The diagonal weave at the left is the one used in the panels of the screen shown opposite. It is well to have the members of a class doing this work first experiment in paper-weaving.

If the pupils have pursued paper weaving in the lower grades the knowledge there gained will serve them well at this time. Observe that in the diagonal weave, the weaver the first time across passes under two splints and then over two, etc. The second time across the weaver passes under one, then

over two and under two until across. The third time the weaver passes over two, then under two until across. The fourth time across, the weaver passes over one then under two, over two, etc. The four above changes are all that are necessary to produce the diagonal weave. Continue the weaving by having the fifth weaver the same as the first, the sixth the same as the second, the seventh the same as the third, and the eighth the same as the fourth. This order is followed until the entire panel is finished or any other piece of work. The material is first moistened.

The strips used in the accompanying exercises are all cut  $\frac{1}{2}$ ' in width. To weave the panels in a screen or any

other piece of work proceed as follows:

(1) Cut strips.

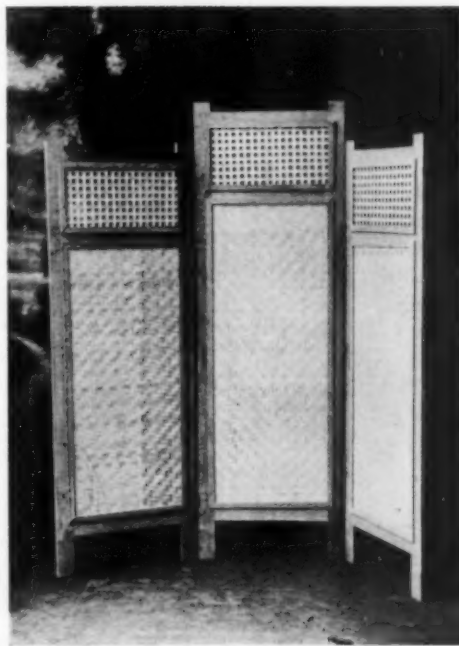
(2) Tack the strips to the upper cross piece of the screen, as shown in the panel to the right, Fig. 4, allowing the strips to hang as shown in cut. Use 1 oz. iron tacks. These may be purchased in the curtain section of any department or hardware store.

(3) Cut strips to be woven across about two inches longer than the distance across the panel. Begin to weave at the top, as shown in center panel, Fig. 4, and continue until the entire panel is completed. The tacking at the bottom and sides should not be done until the splints have thoroughly dried. Before tacking, push the cross pieces one by one as close together as possible.

It will be found that owing to the drying out, considerable space will be left at the bottom. Weave in additional pieces to fill this space.

(4) Before tacking, moisten all ends to be tacked to prevent splitting. Draw each vertical splint until it is perfectly tight, and then tack. Tack the strips down one side. Draw the opposite ends until the weavers are tight and then tack. When completed, the panel will look like the one shown on page 153, Fig. 4. The finished screen with one-inch trim covering the tacked edges is shown below.

Rabbet the trim about  $\frac{1}{2}$ " in depth and  $\frac{3}{4}$ " in width. This makes it possible for the trim to fit the face of the panel perfectly. Fig. 5 shows the working drawing for the screen.



# Picture Study in the Elementary Grades

GRACE DAUGHERTY

## III

(GRADES V TO VIII)

**E**VEN though all phases of picture study begin in the lower grades, it is scarcely possible to appreciate their full significance until we see their development in the upper grades when the children study the following pictures:

### V-B

#### COROT CHAPTER

Adan	End of Day
Corot	Dance of the Nymphs
Millais	Princes in the Tower
Raphael	Madonna Granduca
Reynolds	Penelope Boothby
Schreyer	Arab Scouts
.....	The Dauphin
Turner	Old Temeraire
.....	Washington Monument

### V-A

#### HOFMANN CHAPTER

Boughton	Pilgrim Exiles
Breton	Song of the Lark
Carpaccio	An Angel with a Mandolin
.....	Congressional Library
Greuze	The Broken Pitcher
Hofmann	Christ and the Doctors
Landseer	The Connoisseurs
Raphael	Madonna of the Chair
Reynolds	Age of Innocence
Ronner	A Fascinating Tale
Steffeck	Queen Louise
.....	St. Mark's Cathedral
	Venice
Willard	Spirit of '76

### VI-B

#### ABBAY CHAPTER

Abbey	Knights of the Round Table
Blashfield	Christmas Chimes
Bouweret	Madonna of the Arbor
Breton	End of Labor
Dicksee	Child Handel
Jacque	The Sheepfold
Le Brun	Madame Le Brun and Daughter



SIR GALAHAD, WATTS. A SIXTH GRADE SUBJECT.

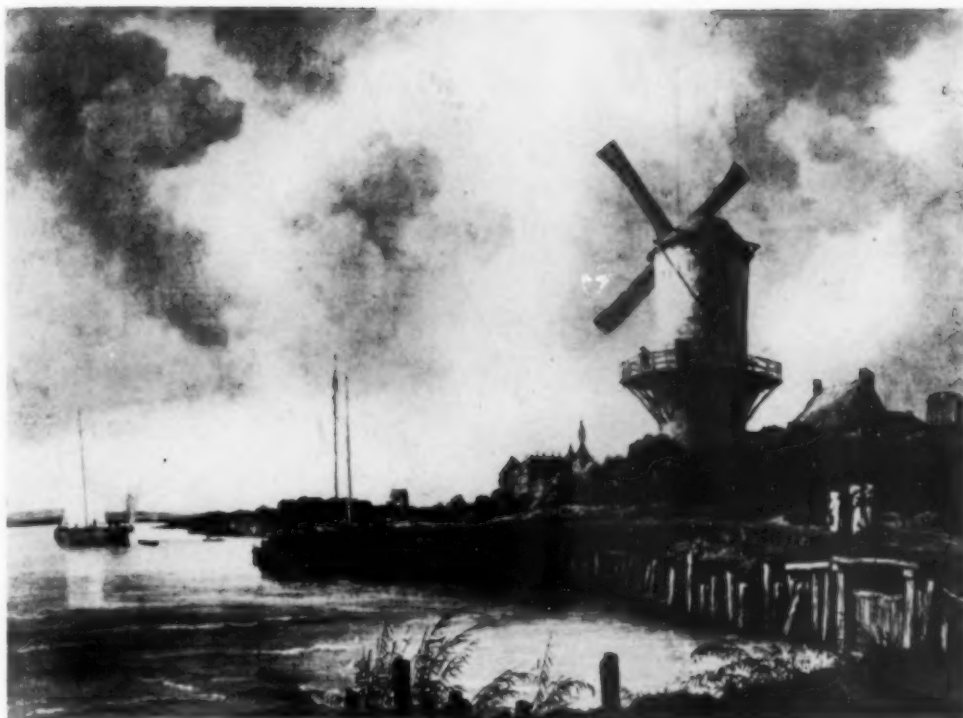
Millet  
Reynolds  
Richter  
Veronese  
Watts

The Gleaners  
Miss Bowles  
Queen Louise  
Industry  
Sir Galahad

### VI-A

#### RAPHAEL CHAPTER

.....	Bridge of Sighs
Brozik	Columbus at the Court of Isabella



LANDSCAPE WITH WINDMILL BY RUYSDAEL. STUDIED IN THE EIGHTH GRADE.

.....	Concord Bridge	.....	The Colosseum, Rome
Landseer	Shepherd's Chief Mourner	St. Gaudens	The Statue of Lincoln
Le Page	Joan of Arc	Troyon	The Return to the Farm
Mauve	Autumn	Zimmerman	Christ and the Fisherman
Michelangelo	Pieta		VII-A
Millet	Shepherd Knitting		Capitol at Washington
Murillo	Melon Eaters	Correggio	Holy Night
	Mother and Child	Homer	Fog Warning
Raphael	The Dice Players	Maas	The Spinner
Troyon	St. Cecelia	Murillo	St. Anthony of Padua
.....	Oxen Going to Work		Public Library, Boston
Whistler	St. Peters, Rome	Regnault	Automedon and Horses
	Portrait of His Mother	Reichke	Sunset Glow
	VII-B	Sargent	Frieze of the Prophets
	DA VINCI CHAPTER	Schreyer	Halt in the Oasis
Burne-Jones	The Golden Stairs	Titian	Ascension of the Virgin
Corot	Spring		VIII-B
Da Vinci	The Last Supper		MICHELANGELO CHAPTER
Landseer	Suspense	Da Vinci	Mona Lisa
Millet	The Sower	Hobbema	Avenue of Trees
Palma Vecchio	Santa Barbara		Jungfrau Switzerland
Raphael	The Transfiguration	Landseer	Shoeing the Horse
Tadema	Reading from Homer	Lerolle	By the River
.....	The Cologne Cathedral		



WASHINGTON CROSSING THE DELAWARE, LEUTZE. STUDIED IN THE EIGHTH GRADE.

Leutze	Washington Crossing the Delaware
Michelangelo	Moses
Raphael	Sistine Madonna
Rembrandt	Night Watch
Ruysdael	Landscape with Windmill
.....	The Lion of Lucerne

## VIII-A

## REMBRANDT CHAPTER

Boughton	Puritans Going to Worship
Fra Angelico	Angels
Greed	Victory of Samothrace
Michelangelo	David
	The Last Judgment
Rembrandt	The Burgomasters
	The Mill
.....	The Camponile, Florence
.....	Westminster Abbey, London
	Coronation Chair
	Poet's Corner

Perhaps these compositions will in a measure show what the children get from their study:

## LANDSCAPE

When we think of Ruysdael we think of rough and stormy seas, of cloud banks piled high before a storm. The name itself means "Roaring Waters."

Ruysdael's parents were poor. His father owned a picture frame shop; he had some artistic talent. His early teachers were his father, elder brother, and uncle. His ideas were mostly of rough and turbulent landscapes and scenes. His colors were beautiful but not vivid. They were somber and dark. While his pictures are nearly priceless now, he died in a hospital for the poor, kept by a sect called the Mennonites, of which he was a member.

"Landscape" by Ruysdael is a rather simple picture. The large tree near the mill serves to balance the picture. The tree is wind-blown and stands out darkly against the cloudy sky. There seems to be a point of land or bend in the river which is seen in the foreground. The whole mill turns around when the wind blows. This gives it a frail and unsolid appearance. The human figures are small as Ruysdael did not like to paint people.

Lester Dutton—VIII-B



THE LAST JUDGMENT, MICHELANGELO. STUDIED IN THE EIGHTH GRADE.

#### THE LAST JUDGMENT

The picture at first appears to be confused but it is really mapped out with mathematical precision. The planes are horizontal but give the effect of multiplied curves. At the top, in semicircular compartments may be seen wrestling angels bearing the cross. Below them are Christ and the Virgin. On the next plane is the river and below that on the left

may be seen Hell and on the right, the graves of the dead.

The children also enjoy reading the symbols in pictures.

#### MOSES

Moses, a great Hebrew leader, is pictured here by Michelangelo at the height of his career. Moses was a prophet, a lawgiver, a

great military commander, and a statesman. The horns are symbolical of his being a prophet. His curly hair symbolizes the poet. The slabs under his arm represent him to be a lawgiver. His sitting position shows that he was alert and that he was a great military leader.

The two following poems show how the history and story are woven together:

#### WASHINGTON CROSSING THE DELAWARE

The night was clear and the stars were out  
And in the camp in the dell,  
You might hear the Hessian sentry shout,  
"Twelve o'clock and all is well."

While the men sang and the officers drank  
In their midnight revelry,  
The army proud of its file and rank  
Was in drunken dishevelly.

But Washington, who was never at loss,  
Embarked mid ice chunks chinking,  
The Delaware that night they'd cross  
And end the Hessians drinking.

The ice closed in on every side  
To crush the ships and drown the men.  
But evil God cannot abide,  
So the good came out ahead again.

The great commander's face grew grim  
On that weary march to Trenton Town,  
Where he and the men that followed him  
Were to win such fair renown.

They came upon the Hessian fest  
In that famed New Jersey nook.  
Each man fought his very best  
And they a thousand prisoners took.

Thus it was shown upon that night,  
That Christmas eve, so widely famed,  
That God stands ever behind the right,  
And evil is always shamed.

*Roswell B. Hall, VIII-A*

#### SIR GALAHAD

Sir Galahad, the noble youth  
When a happy child,  
Was sturdy, strong, tho' brave and bold,  
Was gentle, sweet, and mild.

Once in his early childhood days,  
He saw a vision bright,  
The Holy Grail, the Cup of Christ  
Midst a dazzling light.

He well knew the Holy Grail

Many had gone in its quest,  
But it was reserved for the noblest knight,  
The bravest, purest, and best.

All through his childhood years,  
He dreamed of the Holy Grail,  
He longed to find it, but if not,  
He should bravely fail.

When Sir Galahad was a youth,  
Came manhood's sweetest hour.  
He was made a knight of the Table Round,  
Knighthood's fairest flower.

And when the Quest was mentioned  
His ambition flamed up high,  
Said he, "I will find the Grail  
Or in the attempt I shall die."

Before beginning his task,  
Sir Galahad stood by his steed  
Thinking, should he fail,  
Or bravely and nobly succeed.

Clad in armor; his helmet thrown back;  
His face untouched by evil now,  
His eyes shining like evening stars,  
With the ardor of Hope on his brow.

And as the brave Sir Galahad,  
Stands by his milk white steed,  
Something in his pure face,  
Tells us he will succeed.

For there is in his beautiful expression  
A spirit from above,  
Strength, courage, nobleness,  
Purity, and love.

*Dorothy Schaefer, VI-A*

Of particular interest was a joint L. A. S. meeting of the seventh and eighth grades at Madison School. Children in costume posed for pictures, using three fold screens. Others described the pictures. It would be necessary to see those reproductions of *The Sower*, *The Spinner*, *Whistler's Mother*, *The Song of the Lark*, and *The Spirit of '76* to fully appreciate the vivid likeness to the pictures.

Truly, it would seem that these children must love beautiful things, must know the English language better, and must be better able to live with people.



**A DRESS OF  
LINEN AND BATISTE  
ILLUSTRATING LINE RHYTHM  
I. MARIE COLBURN**



**A FROCK OF  
GRAY CHARMEUSE  
ILLUSTRATING LINE RHYTHM  
I. MARIE COLBURN**

DESIGNS for simple frocks planned to illustrate line rhythm. These were the work of Miss I. Marie Colburn at the Berkshire Summer School of Art, Monterey, Mass., during the last summer session.

## Editorial Outlook

WHEN "striking back" in defense of American Universities because they have been too long exposed to unjust criticisms and too often subjected to unfair comparisons with the business institutions of our country, the Dean of an American College wrote the following definition: "Efficiency in its truest sense means the performing of one's task so as to produce the best of which one is capable and to leave the *creating force*, at the completion of the task, better able to produce than before." This definition seems to be peculiarly appropriate to efficiency in teaching and to the teaching of art in particular. Also, it seems a specially appropriate time to consider it in all the fullness of its meaning.

During these days when service in a cause that has the finest ideals the world has ever known, is requiring and receiving from teachers everywhere the response of their quick and inventive minds, of their clever and active hands, and the willing gift of all that both can accomplish, it is conceivable that the "performing of one's task" may leave the "creating force" either depleted or enervated if wise precautions are not taken to either conserve or revive its ability to function as occasion requires.

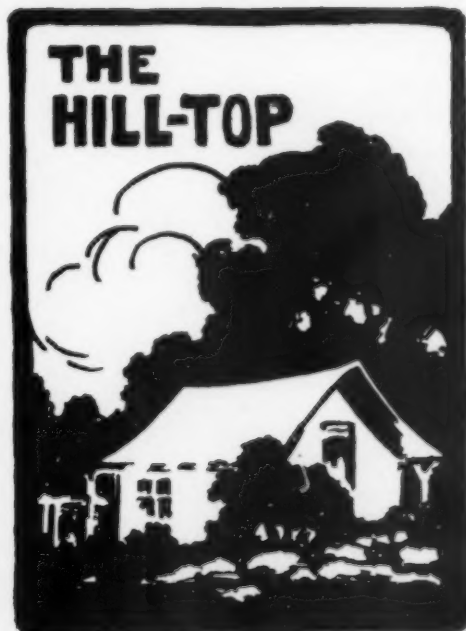
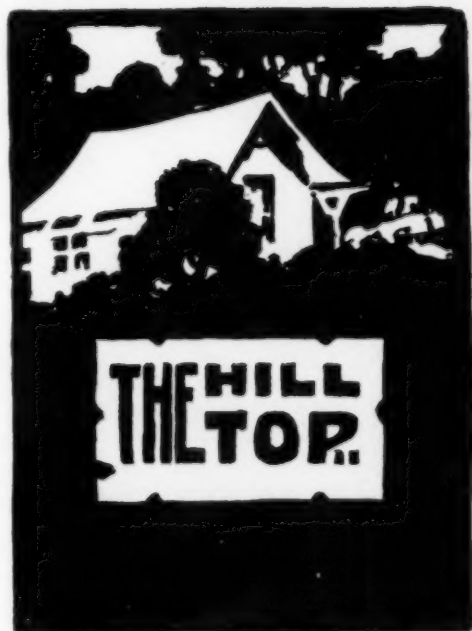
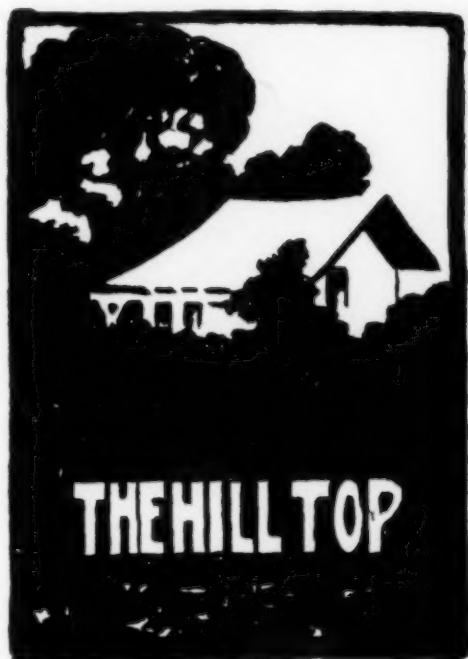
The War brought with it much that meant preparation for effective "carrying on" and much that meant adjustment of industries and business towards efficient co-operation. It also brought much that means anticipation

of human wreckage that will need repairing and revivifying before it can be resorted and refitted effectively and happily into the social and economic state that peace will organize and confirm.

This inevitable after result of war is being studied and prepared for by gifted men and women whose sympathies are boundless and whose clear-sightedness is matched by their enthusiasm. Notwithstanding their acumen in analyzing the needs of wounded warriors, and their ingenuity in devising occupations that will prove remedial, from both the physical and psychic viewpoints, there is grave danger that these occupations may turn out futile from the vocational standpoint.

At first any manual activity may prove salutary and therefore desirable. If, however, it is planned that these convalescent occupations are to develop into permanent employments it is imperative that supervision, rigid as well as right, should be kept over the selection of and instruction in crafts or trades that seem suited to those who are wishful or find it needful to refit themselves for self-support. The chance to put something into their work that will distinguish it, that will make it *choice* and thereby command a market, should be provided.

This task is eminently one for teachers of art to perform. Is their creative force strong enough for this supreme task?



LANDSCAPE COMPOSITIONS in two values. These decorative interpretations of Nature were made by Miss Maude Lawrence at the Berkshire Summer School of Art in Monterey, Mass. They were planned to be used as cover decorations for an advertising booklet and were to be developed by a color printing process.

## THE ALPHABETICON DOUBLE REFERENCE INDEX

### USED AND RECOMMENDED BY THE SCHOOL ARTS MAGAZINE

¶Mount selected material on cards of appropriate color, 10 x 14, large size, to be filed long edges horizontal, and 7 x 10, small size, to be filed short edges horizontal.

¶Decide under which of the fifty general topics each card would be most likely to be in demand. Write that topic in the upper left corner of the card, and place after it the index number of that topic. For example, (see page opposite,) HISTORY OF ART 8.

¶In the upper right corner write the specific subject. For example, PRIMITIVE DESIGN.

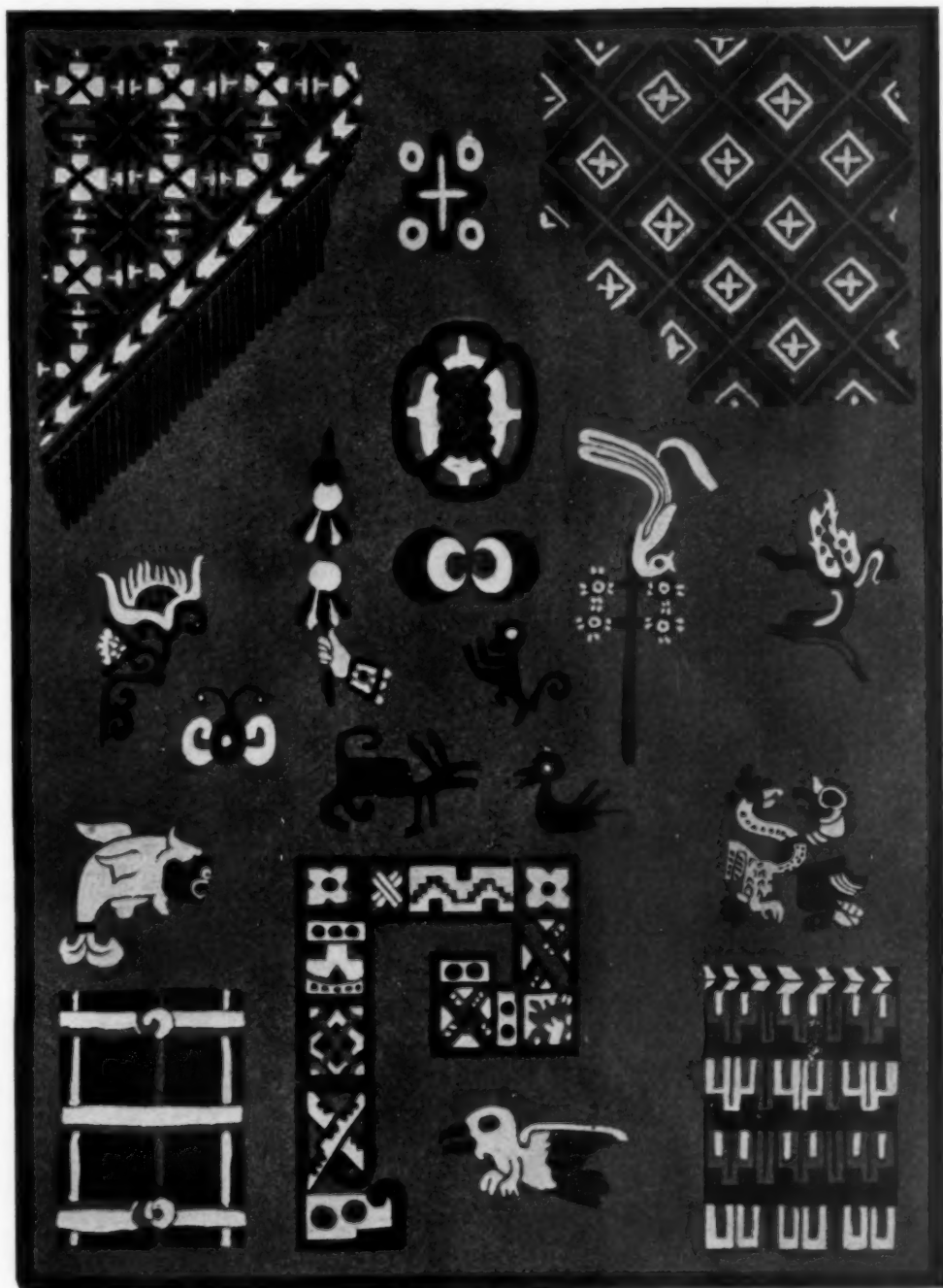
¶In the center of the top add the index numbers indicating other topics under which the card might be in demand. For example, 38-39, for it is a good example of *Decorative Arrangement*, and illustrates the *Principles of Beauty*.

¶At the bottom of the card or on the back write such other useful information as may be needed.

¶File the cards alphabetically by general topics (left hand corner), and under each topic alphabetically by specific subjects (right hand corner), and keep them always in this order.

¶To find *every* card in the Alphabeticon that might be used to illustrate any one topic, for example, Color Study, select every card having the *index number* of that topic at its head.

1 School Topics	Advertising.....43
2 Illustration	Animal Life.....14
3 Transportation	Architecture.....34
4 Object Drawing	Basketry.....26
5 Photography	Bird Life.....13
6 Landscape	Block Printing.....25
7 Picture Study	Bookplates.....48
8 History of Art	Bookbinding.....50
9 Natural Forces	Borders.....35
10 Plant Life	Calendars.....45
11 Fish Life	Clay Work.....17
12 Insect Life	Color Study.....40
13 Bird Life	Costume.....21
14 Animal Life	Cover Design.....46
15 Human Figure	Decorative Arrangement 38
16 Sand Tables	Embroidery.....22
17 Clay Work	Fish Life.....11
18 Paper Work	Geometric Drawing.....28
19 Weaving	History of Art.....8
20 Sewing	Holiday Projects.....44
21 Costume	Human Figure.....15
22 Embroidery	Illustration.....2
23 Lace Work	Insect Life.....12
24 Stencil Work	Interior Decoration.....33
25 Block Printing	Lace Work.....23
26 Basketry	Landscape.....6
27 Leather Work	Leather Work.....27
28 Geometric Drawing	Lettering.....42
29 Working Drawing	Machinery.....32
30 Woodwork	Metal Work.....31
31 Metal Work	Natural Forces.....9
32 Machinery	Object Drawing.....4
33 Interior Decoration	Paper Work.....18
34 Architecture	Photography.....5
35 Borders	Picture Study.....7
36 Surface Designs	Plant life.....10
37 Rosettes, Florettes	Poster Design.....47
38 Decorative Arrangement	Principles of Beauty.....39
39 Principles of Beauty	Printing.....49
40 Color Study	Rosettes and Florettes...37
41 Symbolism	Sand Table Work.....16
42 Lettering	School Topics.....1
43 Advertising	Sewing.....20
44 Holiday Projects	Stencil Work.....24
45 Calendars	Surface Patterns.....36
46 Cover Design	Symbolism.....41
47 Poster Design	Transportation.....3
48 Bookplates	Weaving.....19
49 Printing	Woodwork.....30
50 Bookbinding	Working Drawing.....29



**CENTRAL AMERICA.** Textiles and other designs taken from those of the Mayans of Central America. These adaptations in three values were made by Ada B. Beckwith, Supervisor of Art, Lakewood, Ohio. Study of these abstract interpretations of Nature's forms and forces by early inhabitants of America should bring our modern American designing for industrial purposes much that will increase its vigor and inventiveness so that it may be a true symbol of American life.

## Good Ideas from Everywhere

*We welcome not only illustrated accounts of successful lessons for this Department, especially from Grade Teachers, but requests for reference material that will prove helpful for the Alphabeticon.*

*The text in this department is arranged to present the problems sequentially, beginning with the high school and continuing down through the grades.*

—EDITOR.

THE FRONTISPIECE provides an excellent example of nature interpretation in three values. It also shows a method of simplifying the forms of nature so as to make them usable in designs that have the commercial value of easy reproduction in several colors only. Poster composition and other desirable commercial illustrations that are in demand by transportation companies, hotel associations, and various syndicates that advertise their wares in a certain pictorial way find this type of interpretation most valuable. This landscape was developed by Miss Maude Lawrence, Director of the Art Department of the Cleveland Normal Training School.

LANDSCAPE COMPOSITIONS that express the character of the country that is to be advertised and at the same time follow the rules governing display in advertising, are shown on page 163. They were developed in ink and afterwards in color by Miss Maude Lawrence, at the Berkshire Summer School of Art, Monterey, Mass. Simplification of the elements of Nature into pattern which can be used effectively in posters is one of the first as well as one of the most important steps towards successful poster composition.

COSTUMES that illustrate the principle of rhythm in line is shown on page 161. These were developed by Miss I. Marie Colburn of the Masten Park High School in Buffalo while a student at the Berkshire Summer School of Art, Monterey, Mass., during the past summer.

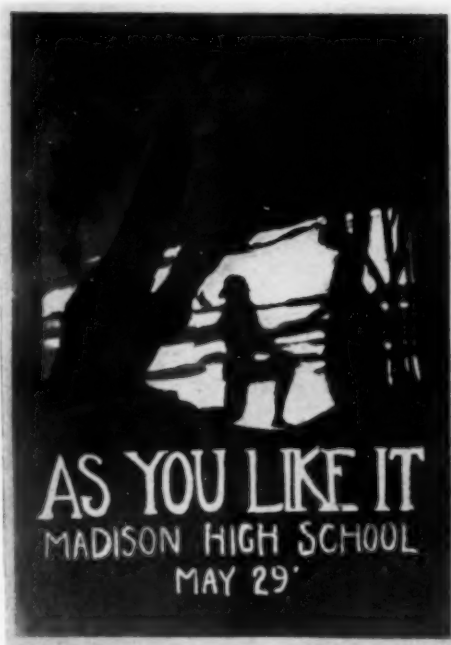
FIGURE PROPORTION PLATES that have been contributed by Miss Eudora Sellner for the past few months have a valuable addition in the plates shown on pages 141 and 143. These plates are proving of great benefit to teachers who are planning courses in dress design in high schools. Whatever plans may be made for a course in this subject it is necessary that pupils should have a knowledge of figure construction in order that places for supporting garments may be intelligently



POSTER MADE IN NEWCOMB HIGH SCHOOL.

chosen and also that allowance may be made for free and graceful movement.

PRIMITIVE DESIGN. Textile motifs illustrated on page 165 are adaptations of the Mayan design of Central America. A collection of fine examples of primitive art has been made by Miss Ada B. Beckwith, Supervisor of Art in the grade schools of Lakewood, Ohio. Adaptations from this collection have appeared from time to time in this magazine as additions to the SCHOOL ARTS Alphabeticon. They have proved most interesting and suggestive in the production of distinctive and worthy textile designs by many teachers in all parts of the country.

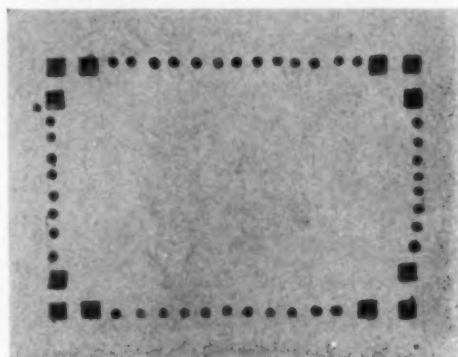


POSTERS for a Shakespearean play. Designed and executed by students of the High School, Madison, Wisconsin, where Miss Bernice Oehler is the Director of Art. Character, costume, and the various dramatic episodes of the play were evidently well studied for their illustrative value.

POSTERS that advertise a presentation of "As You Like It" by the high school pupils of Madison, Wisconsin, where Miss Bernice Oehler is director of the art department, are shown on page 167. The fact that a dramatic idea was to be interpreted undoubtedly influenced the young designers of these posters to express the idea in a dramatic manner. Stimulation of this sort marks the first step towards successful poster making. Character, costume, and the various dramatic episodes of the play were evidently well studied and carefully classified for their illustrative value. Organization of the emotional and intellectual equipment which has been acquired by each student through study finally found expression in form and color that deserves high commendation. Poster compositions that are planned in connection with school activities that arouse school enthusiasm and cause wide and intensive research work have a special educational value. Vocationally they are well worth consideration.

NATURE STUDY which is motivated by interest in growing things that are familiar through association and contact creates an intimate sort of acquaintanceship that urges closer and more careful analysis so that the acquaintance may be perfected through knowledge and sympathy. The æsthetic response of the student grows with intimacy and becomes insistent for expression. The value of Nature Study to the designer who wishes to enrich sense experiences so that creative power may be strengthened is beyond calculation. The study of tree forms, including analysis of bud, flower, and fruit growths provides an uncountable amount and variety of forms that are useful in organizing good pattern. The common beech that is illustrated on page 169 by Mr. R. James Williams of Worcester, England, is one of a number of drawings of nature that the artist has contributed to this magazine. Interesting suggestions as to the way nature may be interpreted in pattern usually accompany each plate.

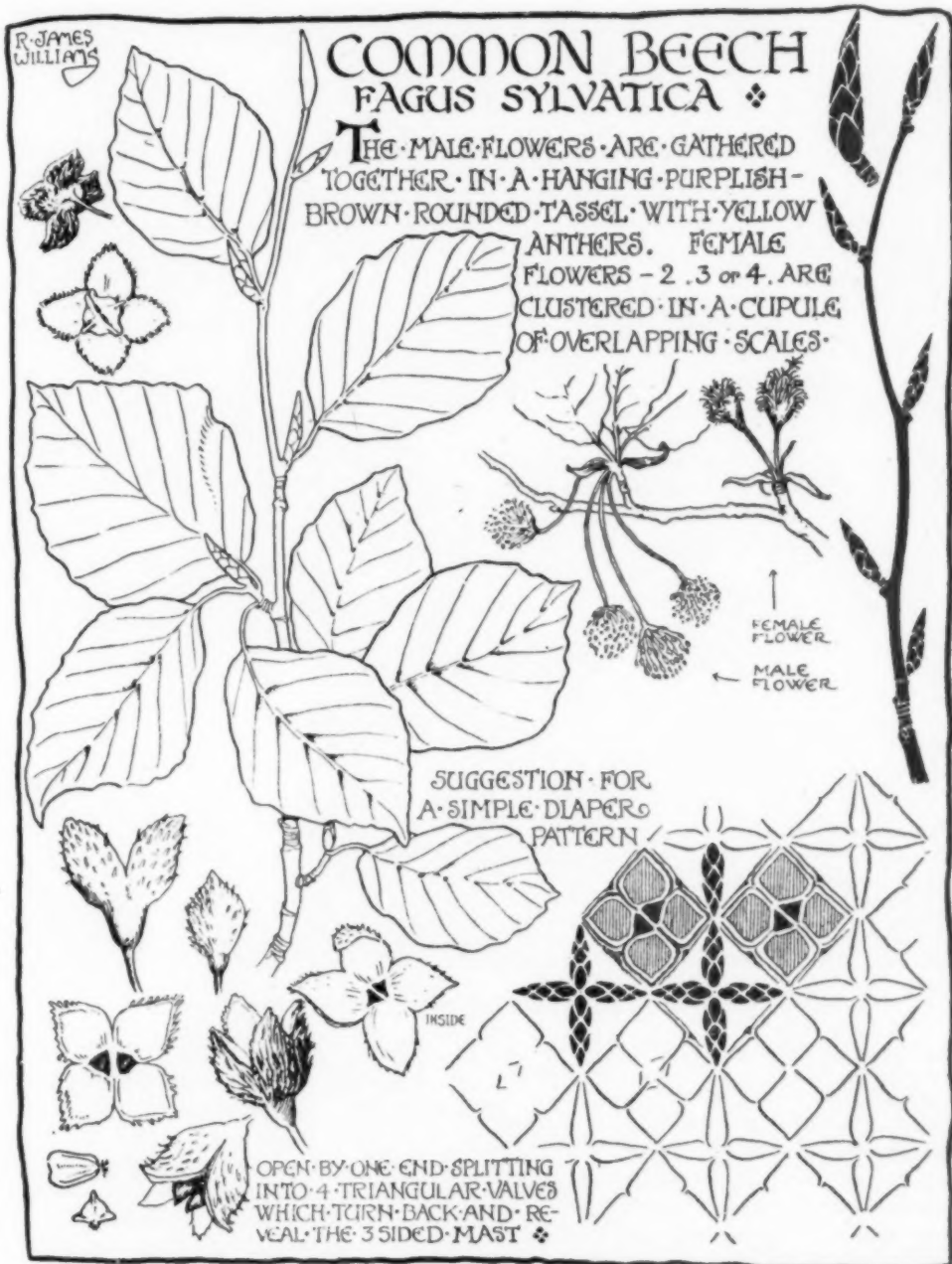
"THE SPIRIT OF 1918" shown on page 166 is one of a number of posters made in competition at the Newcomb High School, New Orleans, La. Miss Katherine Koopman, Art Instructor, sends the following:



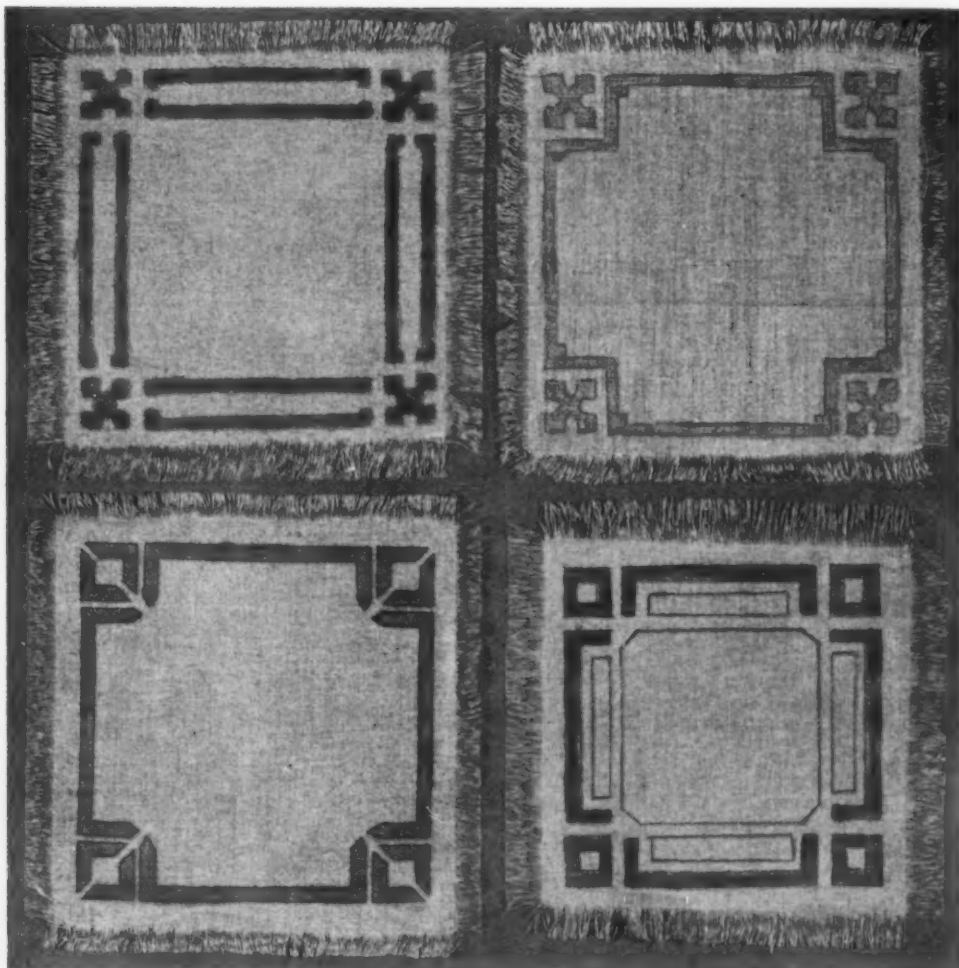
A CALENDAR AND CONTAINER MADE BY A SMALL CHILD IN CHELSEA, MASSACHUSETTS.

Embarrassments which are likely to be felt by individuals when in competition with others are never felt when class competes with class. The same incentives to effort are there but weak students who must unite with more talented ones lose much of their tendency to discouragement and gain a great deal of initiative through association. In one way or another every member of a class contributes to its success. Each year there is held at Newcomb School a poster competition in which interest increases yearly. The first step towards making the poster is discussion by the school to determine a subject so that the choice may be of general interest. This year the organization of a War Savings campaign in the school, coinciding with the competition, decided the subject without much discussion. Each class decides upon its own interpretation and expression of the subject and models are chosen from among its own members. The students selected to pose feel their responsibility for dramatic results. They are graded upon the success with which they hold spirited as well as suitable poses. During rests there are brief talks, with blackboard sketching by the Instructor. During posing time there is individual criticism.

The designers are limited to a certain size paper and to three colors. From each class three designs, considered a unit, are selected by vote of the class and submitted to a jury composed of the Director and two students of the Newcomb Art School. These students being graduates of the high school have a sympathetic interest in the work. The announcement of the winning



DRAWING in pen and ink showing the adaptations of familiar plant forms as motifs for design. This is another valuable addition to the School Arts Alphabeticon contributed by Mr. R. James Williams of Worcester, England.



STENCILED DOILIES MADE BY FIFTH GRADE CHILDREN IN WORCESTER, MASSACHUSETTS

group by the Director and the awarding of the blue ribbon creates as much excitement as any other school contest of the year.

THE CALENDAR AND ENVELOPE illustrated on page 168 is the work of a small child in the lower grades of the schools in Chelsea, Mass. A fine construction is shown in the envelope and a choice sort of design gives refinement to both objects. As a gift this calendar and its envelope would be most desirable.

CALENDAR PAGES that demonstrate a fine correlation between the English and Art departments of the Whittier High School of Minneapolis, Minnesota, were developed

by the pupils of the Art class of that school. One of the pages of the calendars is shown on page opposite. Appropriate verses from the poet Whittier's works were chosen for each month of the year and illustrated by the pupils. The result was carefully composed with the month's calendar into a well designed page well worth contemplation during the entire month.

STENCILED DOILIES that are simple in pattern and good in craftsmanship are illustrated on this page. They are the work of fifth grade children in the schools of Worcester, Massachusetts.



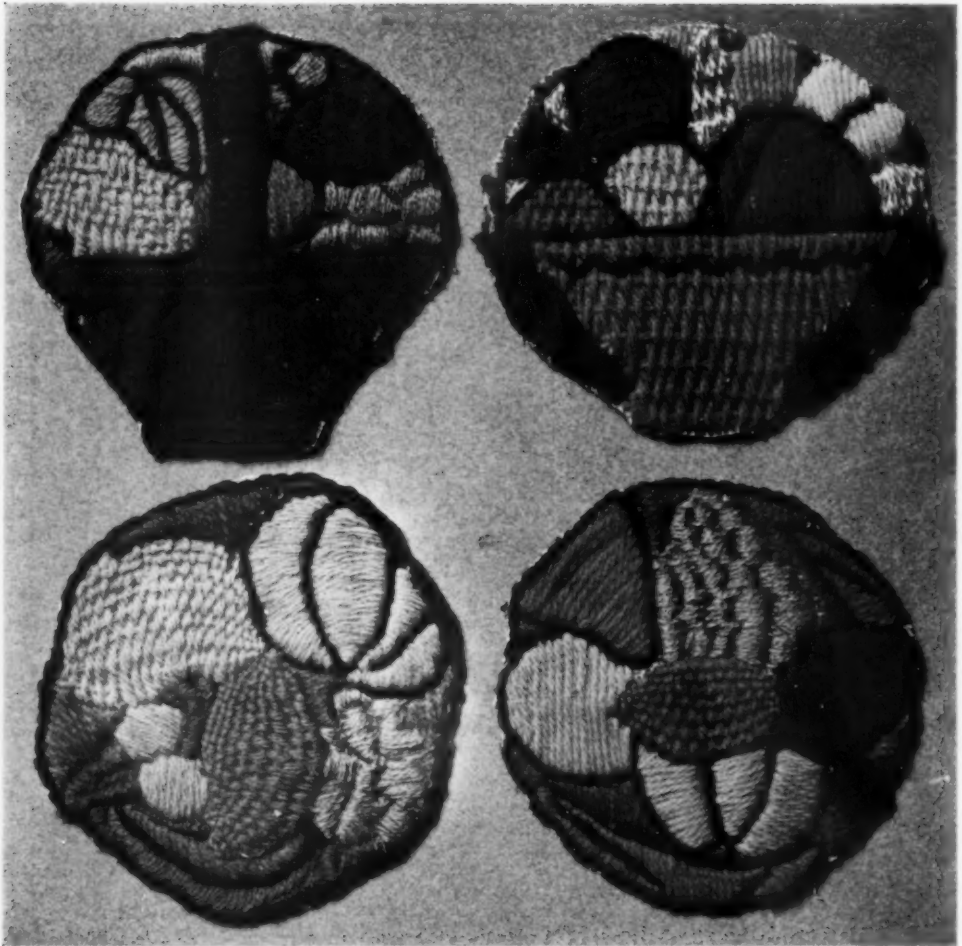
A SONG OF PRAISE TO HIM WHO FILLED  
THE HARVESTS SOWN IN TEARS,  
AND GAVE EACH FIELD A DOUBLE YIELD  
TO FEED OUR BATTLE YEARS.

THE PEACE AUTUMN

—WHITTIER

1918		NOVEMBER					1918
SUN	MON	TUE	WED	THU	FRI	SAT	
3	4	5	6	7	1	2	
10	11	12	13	14	8	9	
17	18	19	20	21	15	16	
24	25	26	27	28	22	23	
					29	30	

A PAGE from a Whittier calendar designed by the students in the Whittier High School, Minneapolis, Minnesota. The complete calendar when bound loose leaf fashion formed an interesting reference book as well as a portfolio of clever illustrations. It will stand the test of time irrespective of the dates of days or of months and year.

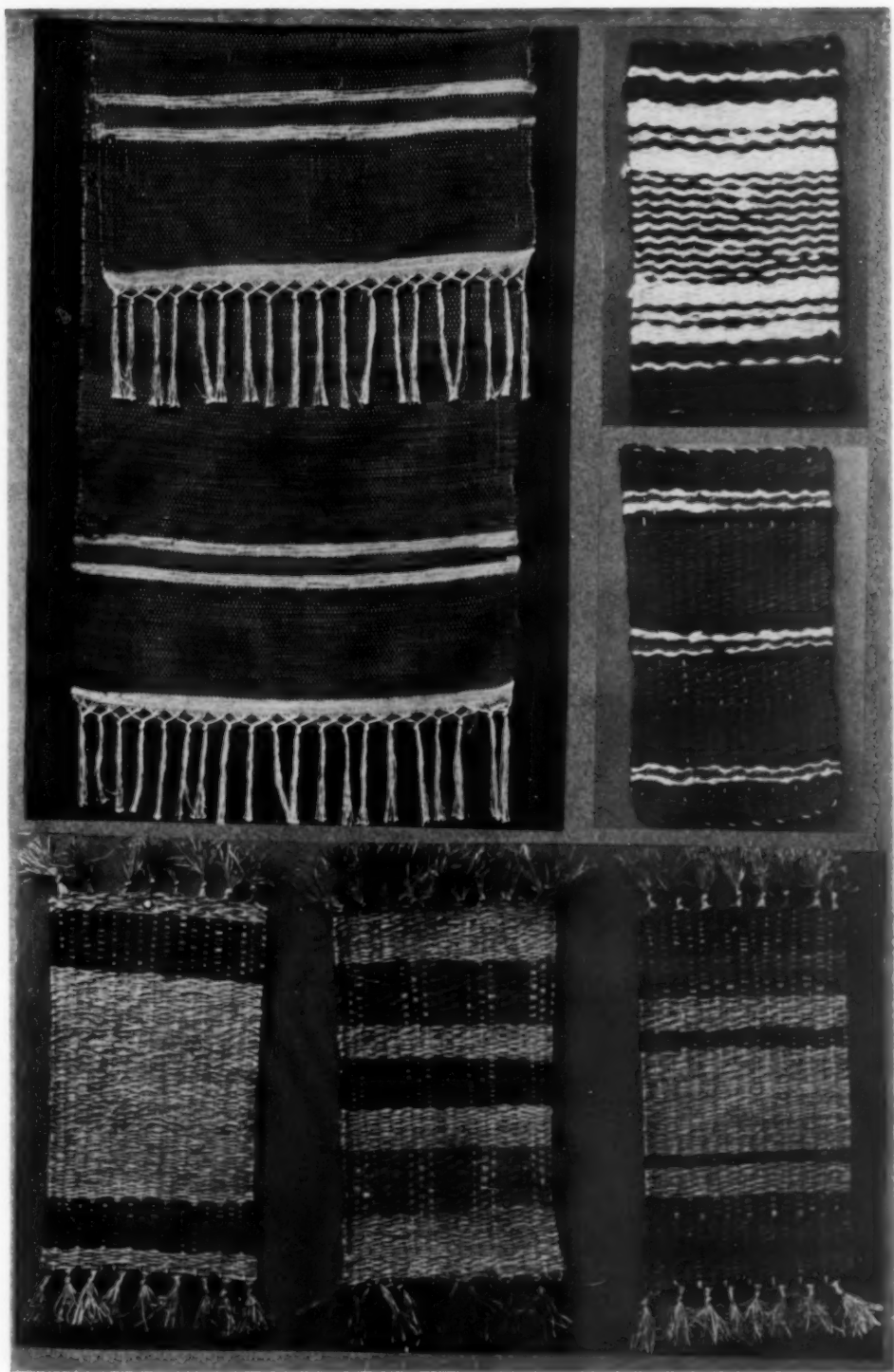


WORSTED DESIGNS USED AS ACCESSORIES OF DRESS. MADE BY HIGH SCHOOL PUPILS AT POTTS TOWN, PENNSYLVANIA.

WORSTED ORNAMENTS to be used as accessories of dress have been popular in the high schools of Pottstown, Pa. They were planned for the enrichment of bags of all sorts including the convenient knitting bag of today. When designed consistently and developed cleverly these contributions to the design of a costume generally add distinction and charm to it. Miss Mabel R. Stauffer who supervises the art work in the Pottstown schools sends the following explanation of the method by which this problem was developed:

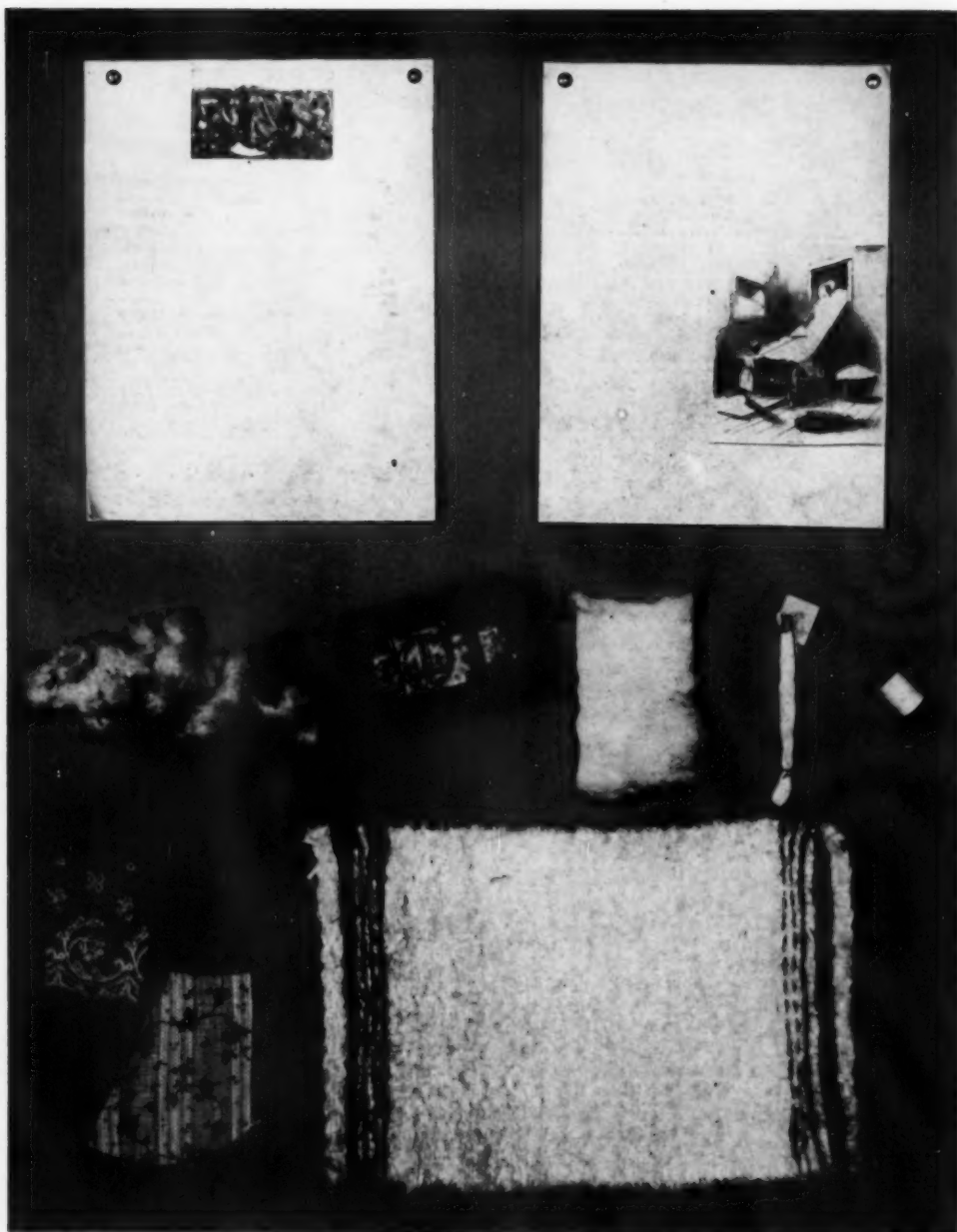
A bowl of fruit was placed before the class. They made paper cuttings of the separate fruits to get the idea of a flat treatment. These were arranged in a

pleasing group on a pile of paper large enough to accommodate them. A drawing to fill a five-inch square circle was then made from the paper cutting. A box of yarn was placed before the class and colors were selected to represent each fruit as the orange, the apple, grape, tomato, etc. The drawings were then colored to match the yarn. We experimented with stitches on scrim and found the ones that best represented the fruits. For the lemon the thread was first taken across the short diameter of the drawing in an over-and-over stitch until the space was filled, then it was brought up at the stem end and woven through the center to the blossom end of the core. This weaving was continued always bringing the needle out at either end of the core. For a room of forty girls one large (two-ounce) ball of each of the colors was sufficient. We used about eight colors. Where more were used the girls supplied them from leftover yarn at home. The motifs were then applied by a button hole stitching with black yarn to the object needing decoration.



RUGS woven from raffia, lamp-wick, and strips of cotton by lower grade children.

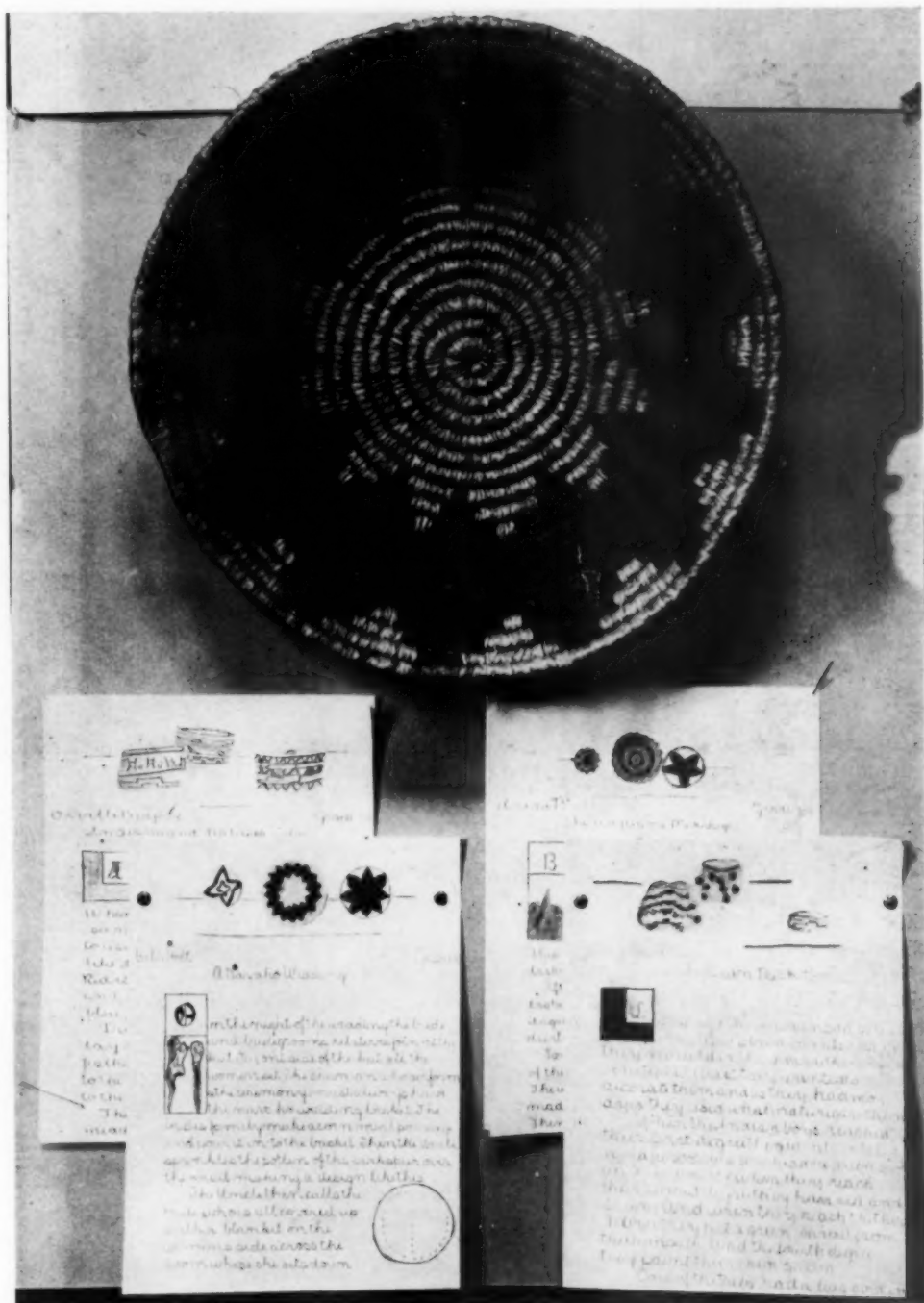
*School Arts Magazine, November 1918*



A GRAPHICAL PRESENTATION OF THE HISTORY OF COTTON WORKED OUT IN THE SECOND GRADE

WEAVING rugs of raffia, lampwick, or of strips of wool or cotton cloth afford constant interest and attention on the part of the little folks in the lower grades. Selecting materials, combining colors, and devising patterns lead gradually to a fine taste in these

matters that is valuable to their future work. The handicraft side of these projects alone has sufficient educational value to justify their emphasis in lower grade work. A few examples of creditable weaving by second grade children are shown on page 173.



A FINISHED BASKET and compositions on its development Third grade work.



POSTERS BY LOWER GRADE CHILDREN IN NORTH BERGEN, UNDER MISS BEATRICE GARDNER.

COTTON and other raw materials that go into the make-up of clothes, toys, and other familiar things in the life of children, interest them at a very early age. This fact is taken advantage of by wise teachers and the story of nature's materials is correlated with some childish activity so as to fix forever the knowledge that has been acquired as to nature's kind providing. Cotton while growing and during the manipulation of it until it reaches the skein, spool, or fabric stages is a very exciting subject. If a rug is woven of this material that has been made interesting through the revealing of its mysteries, surely a finer thought and a better craftsmanship will go into the work. A rug made by a second grade pupil under the stimulation of this new and exciting information is shown on page 174.

BASKETS that show acquaintance with Indian motifs in design are shown on page 175.

These baskets were made by children in the third grade and are logical developments from the simple flat rug weavings of the second grade. Form enters the problem here and study of it gives opportunity for growth in appreciation in a new direction. The handicraft aspect is again emphasized. Correlation with language and with stories of Indian life that are to be illustrated adds value to each subject and interest to the school experiences of the children.

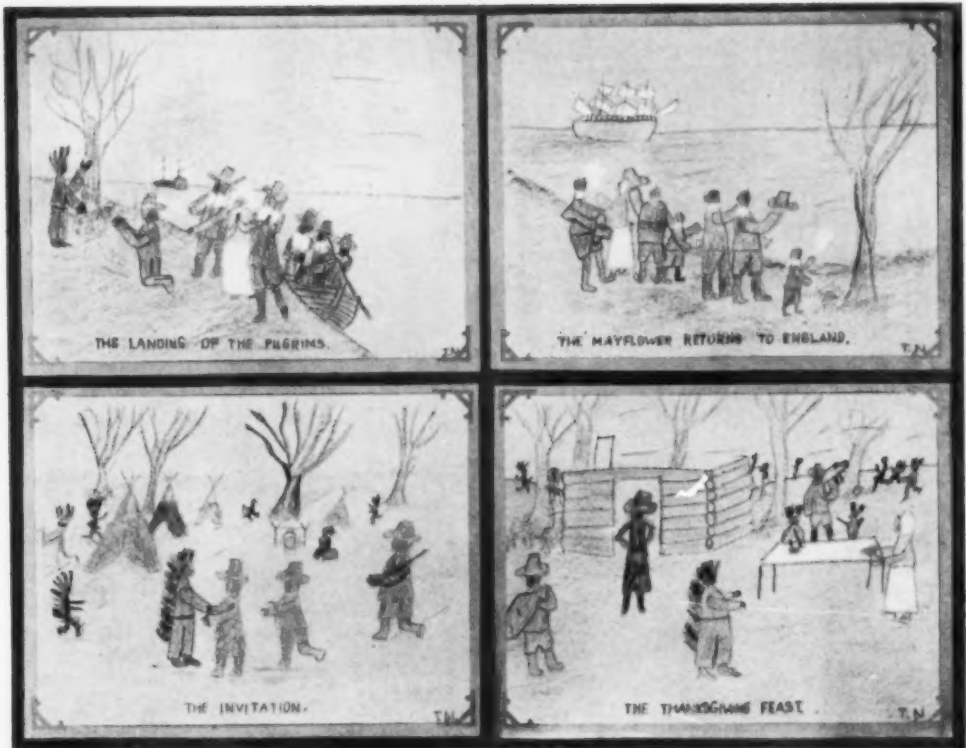
POSTERS OF TOYS arouse interest and enthusiasm on the part of all small children. Keeping the attention on something that is vital to their entertainment and at the same time permitting them to find it important enough to advertise it as grown folks do gives a touch to the game that is irresistible. An excellent result of this idea carried out in the classes of Miss Beatrice Gardner of North Bergen, New Jersey, is shown on this page.



CUT PAPER ILLUSTRATIONS that are correlated with history and geography lessons are shown above. They were developed by a teachers' class at the Western State Normal School of Kalamazoo, Michigan, under the instruction of Miss Margaret B. Spencer. Desirable centers for study and interpretation were chosen. Egyptian, Indian, and Eskimo life seemed to provide

material that had decorative possibilities. One student from the Copper Country elected to illustrate a copper mine as it appears from the outside. Good descriptive or pictorial stuff is generally required before an interpretive decoration can be successfully made.

COLOR CRAYON ILLUSTRATIONS provide for children in lower grades an opportunity for free and spontaneous expression of



ILLUSTRATIVE WORK IN COLORED CRAYON BY FOURTH GRADE CHILDREN, NEW HAVEN, CONN.

ideas that have been stimulated by story telling, for interpretation of historical episodes as they appeal to their imaginations and for revealing their impressions of sports and games and other child activities. The "Pilgrim Fathers" shown on this page are the expression of fourth grade children's ideas regarding these great figures in our American history. This particular page was reproduced from the work of children in the schools of New Haven, Connecticut, where Mr. Almon H. Wentworth is the Director of Art. The subject is not only appropriate to the part of the country in which the drawings were made but to the Thanksgiving season as well.

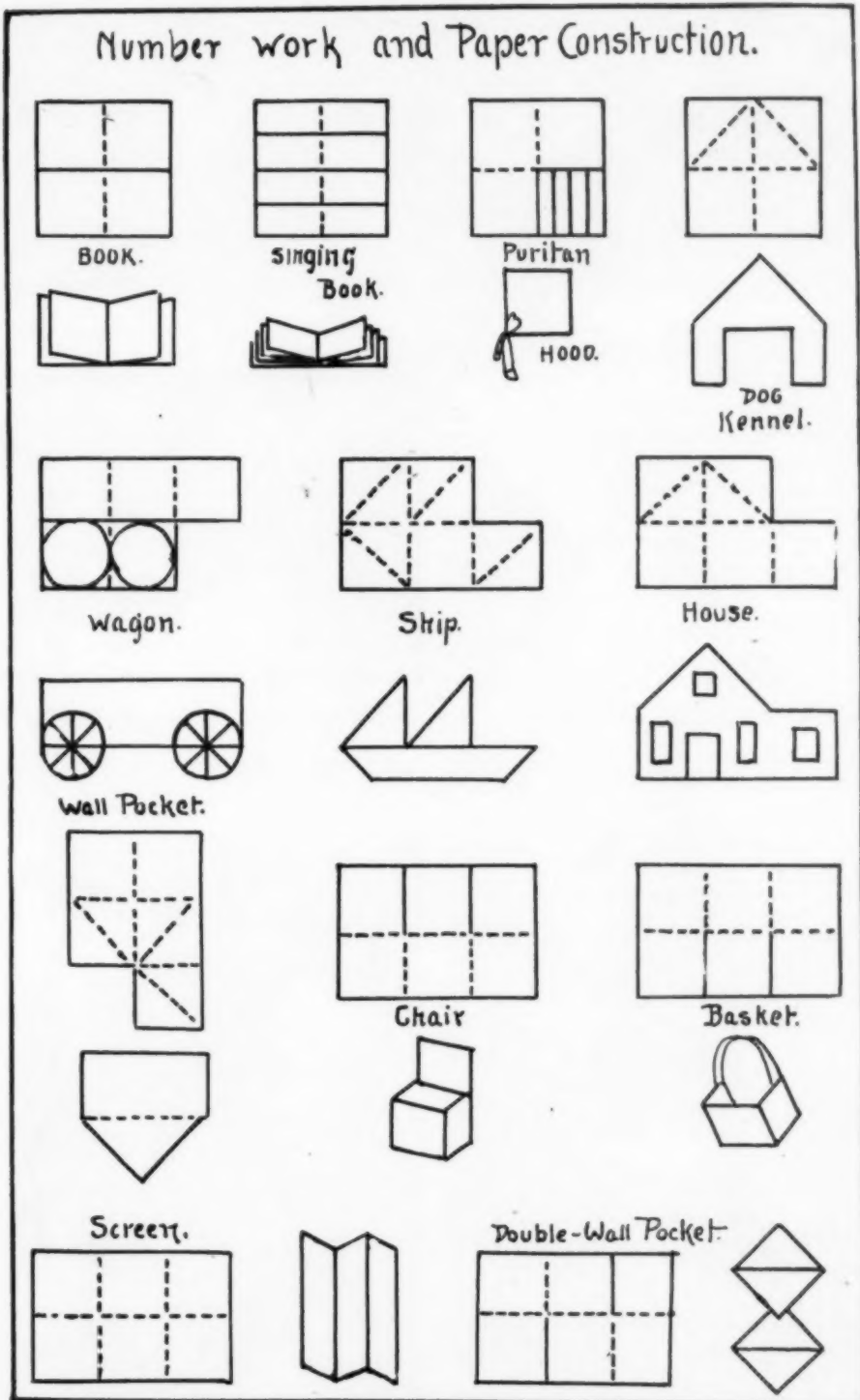
**SILHOUETTES** that have a fairy-like quality owing to a reversal of the usual relationship of black and white are shown on page 181. They interpret the story of Cinderella as it was told to the children of the third grade in the schools of Wichita Falls, Texas. Miss Mignon Martineau was Supervisor of

Art during the time these interesting fairy story pictures were developed.

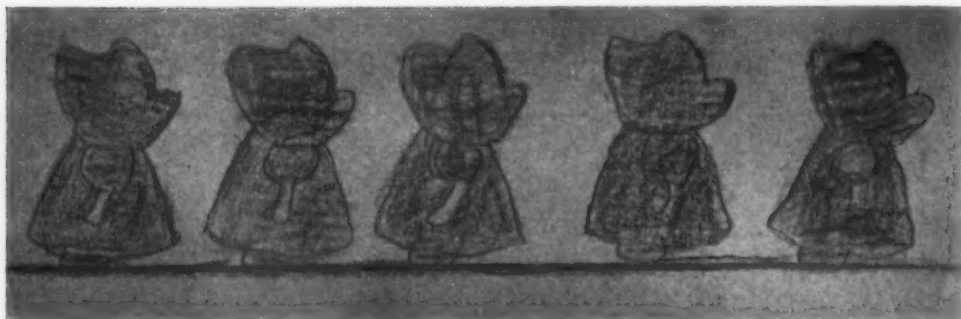
**PAPER CONSTRUCTION** projects that may be worked out in the very lowest grades are illustrated on page 179.

**GINGERBREAD MEN** were made by the second grade children of Dubuque, Iowa, in response to an interesting presentation of a commonplace but necessary problem by a teacher of that city, Miss Mary A. Brownson, who supervises the Art work of Dubuque. Miss Brownson sent the following statement:

A lesson in paper cutting, illustrating squares, triangles, rectangles, circles and semi-circles was given to the second grade. In order to be of interest and to correlate with home and school, I required the cuttings of these shapes to be adapted to some familiar object, such as, house, tent, etc. One of my ingenious teachers presented the lesson through the story of the "Gingerbread Man." The children were wild over the story and needless to say only such aroused interest produced the Gingerbread Men I am sending herewith. I tested the children thoroughly and every child between the ages of six and eight could tell the shapes used and names of other objects of the same contour.



PLANS for making paper toys of various kinds suitable for kindergarten and first grade.



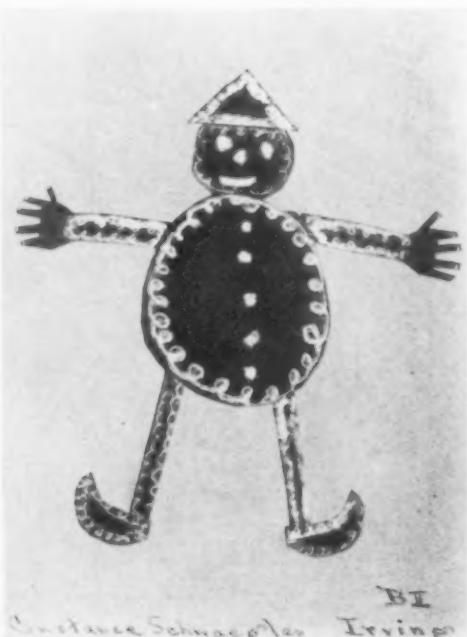
A BORDER IN CRAYON BY A SECOND GRADE CHILD IN CENTRAL SCHOOL, KANSAS CITY, KANSAS.

ILLUSTRATIONS OF CUT PAPER to interpret the fun of sports have a never failing interest for little people. They are also a never failing method of training perception and developing ability to tell the story of what one sees in the universal language of line and color. "Boys with sled" that is illustrated on this page is the work of fourth grade pupils in Topeka, Kansas.

SUNBONNET BABIES all in a row were made by second grade little people in Kansas City, Kansas. They were outlined and then gowned in gay yellow with pastellos.



POSTER BY A FOURTH GRADER IN TOPEKA, KAN.



GINGERBREAD MEN BY SECOND GRADE CHILDREN, DUBUQUE, IOWA.



THE STORY OF CINDERELLA AS ILLUSTRATED IN PAPER CUTTING BY THIRD GRADE CHILDREN,  
WICHITA FALLS, TEXAS.

## Editorial News

### A MESSAGE FROM THE PRESIDENT.

We take pleasure in publishing herewith President Wilson's letter to Secretary Lane in which he emphasizes the importance of continuing the work of our schools.

THE WHITE HOUSE  
WASHINGTON

31 July, 1918

My dear Mr Secretary:

I am pleased to know that despite the unusual burdens imposed upon our people by the war they have maintained their schools and other agencies of education so nearly at their normal efficiency. That this should be continued throughout the war and that, in so far as the draft law will permit, there should be no falling off in attendance in elementary schools, high schools or colleges, is a matter of the very greatest importance, affecting both our strength in war and our national welfare and efficiency when the war is over. So long as the war continues there will be constant need of very large numbers of men and women of the highest and most thorough training for war service in many lines. After the war there will be urgent need not

only for trained leadership in all lines of industrial, commercial, social and civic life, but for a very high average of intelligence and preparation on the part of all the people. I would therefore urge that the people continue to give generous support to their schools of all grades and that the schools adjust themselves as wisely as possible to the new conditions to the end that no boy or girl shall have less opportunity for education because of the war and that the Nation may be strengthened as it can only be through the right education of all its people.

Cordially and sincerely yours,

- WOODROW WILSON

Hon. Franklin K. Lane,  
Secretary of the Interior.

THE EDITORIAL OFFICE of THE SCHOOL ARTS MAGAZINE is located at 11441 Juniper Road, Cleveland, Ohio, and to this address should be sent all articles, books for review, and editorial communications; all other mail should be sent to the Business Office at Worcester, Mass. This paragraph

is made necessary by the fact that much time is lost through the sending of mail to the wrong office.

MR. ROYAL B. FARNUM, who was recently promoted from Specialist in Drawing and Handwork to Specialist in Industrial Education and Director of Teacher Training, State Department at Albany, has accepted the Directorship of the School of Applied Art, Mechanics Institute, Rochester, N. Y., and began his work there with the opening of the present school year. Mr. Farnum will not lose his wide contact with the public school art field for he plans to organize a strong normal art department in addition to the development of industrial art work. Mr. Farnum will be given a free hand in building up the school which is generously endowed and housed in one of the finest art school buildings in the country, the Bevier Memorial Building.

OUR SCHOOLS IN WAR TIME. It is important that everything possible be done to maintain our schools at their full efficiency during the present great world struggle. Teachers' Leaflet No. 3, published by the United States Bureau of Education entitled "Government Policies Involving the Schools in War Time," contains advice as to what the schools should do to render the utmost service of which they are capable. Every teacher in the United States should be familiar with the information given in that leaflet.

PENCILS AND PENCIL SKETCHING. It is a curious fact that a brief monograph on one phase or aspect of a subject is far more effective in impressing a reader or student than an equally able treatment in a complete work. This truth has been verified again in a recent pamphlet on Pencil Sketching by Harry W. Jacobs of Buffalo. The publishers of the booklet find repeated in hundreds of letters which have come to them from teachers, artists and draftsmen, the statement that the possibilities and the technique of pencil sketching had never impressed themselves so strongly as thru a study of this booklet.

The booklet is a gem of direct, forceful presentation of the fundamental methods of using pencils. It is made doubly effective by Mr. Jacobs' drawings and by the specific directions he has given for working and for choosing pencil grades. The accompanying illustration is one of the helpful cuts in the text.

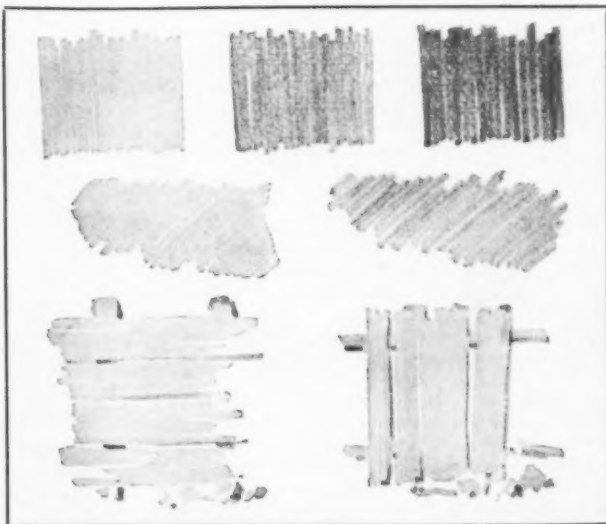
Copies of the booklet will be sent to any reader of the Magazine who addresses the American Lead Pencil Company 220 Fifth Ave., New York City.

THE NEWCOMB COLLEGE SCHOOL OF ART is in its new building. For the second time in its history the Newcomb School of Art at New Orleans has outgrown its home and moved into larger quarters.

To move is not usually considered good form. The person who flits and is not to be found at the old stand, risks annoying his friends and losing position as a solid citizen.

The same is true of institutions. It is accordingly good policy to leave a card in the window, stating that the move is into larger quarters with improved facilities for serving the public. Newcomb College has probably moved for the last time, since the three buildings just completed are only a fraction of the group which will eventually rise on the campus adjoining Tulane University, of which Newcomb College is the Woman's Department.

In 1887 the "chair of art" was located in a hall bedroom of a downtown residence.



Three years later the college moved to the residence district. The now "department of art" was assigned the upper floor of the academic college.

While the college was working out its difficult problem of establishing collegiate grade in a land in which the blight of war had effaced educational standards, the art was expanding. In 1895 it required and was given a building of its own—a very good one—and became a school of art. Five years later the growth of the art craft idea called for further room and was answered by another art building. Here the pottery became famous and embroidery, jewelry, and book-binding were developed to an assured standing. The college achieved its "A" grade and fellowship with the best American colleges.

The School of Art received the award of Grand Prize at the San Francisco Exposition.

The institution now became cramped for space and once more planned a new home.

Our immediate interest with the Art School and its new home, permits us to neglect the college for the present in considering the potentialities for the advancement of art which are so apparent in this school and its really splendid equipment.

*Vita sine arte vacua est* and not alone is the life of the individual empty without art, but that of the community as well bears the stigmata of boorish materialism when art is absent.

That this evangel of art in New Orleans should have achieved such recognition that the administration felt justified in so monumental a building, is a circumstance which should not escape the attention of educators.

The State has recognized its duty to its children in very many forms of advanced, specialized learning, but for reasons not greatly to its credit, art has not been among them.

Very few of these United States have regarded art as possessing economic significance.

Our dullness in this has added immeasurably to the wealth of other nations. No particular gift of prophesy is needed, however, to predict a change in the estimate of values in the future. The war once well off our hands, America will scarcely take her old place of dependency upon Europe for manufactures of taste. The Art School should find its work better understood and come into a life of greater usefulness.

The Art School at Newcomb College found support and public approval by steadily maintaining the thesis that art begins at home,—that its first usefulness is to the shop where things are created—created without beauty,—that upon the broad foundations of the industries that require refinement and beauty for their highest success, may be reared the apex of interpretative art in which the soul of the nation is revealed.

Now that this new home—four floors of imposing brick and stone, stands ready for the beginning of the session of 1918-1919, New Orleans is to be congratulated, for through the foresighted generosity of Mrs. Josephine Louise Newcomb a school was founded which has already made the city a better home for its citizens, and changed the industrial aspect of the section.

It is no small thing that a city should be known across the continent, even in a very modest way, for the achievements of its Art School.

E. W.

AMERICA must find use for her soldiers and sailors who are maimed by the war. She must teach trades and professions to them. She must keep the spirit alive among men and women who suffer for our country.

How the United States will meet the problem of caring for her maimed soldiers, sailors, and nurses and how it will inspire them to take up their lives anew with the same courage and resourcefulness with which they faced German shell-fire and rifle-fire are matters which require our closest attention.

The International Association of Teachers of Printing has volunteered *en masse* to teach the maimed and mutilated war victims from "Over There." Efficiency must be substituted for haphazard charity. If the energies of the reclaimed can be guided into commercially sensible channels, therein will lie the beginning of the solution of a *big* problem. There is no reason why men of average intelligence cannot learn to be successful linotype operators, proofreaders, compositors, pressmen or book-binders.

In many instances these men will make a better living than before their misfortune if taught some of the printing lines.

The maimed soldier should not be allowed to become a beggar. That is to say, it is

(Continued on page 185)

## Books to Help in Teaching

*The books here reviewed are usually new books having some special claim to consideration by teachers of art and handicraft. Any book here mentioned may be purchased from The Davis Press, 25 Foster St., Worcester, Mass.*

**THE LANGUAGE OF COLOR**, published by Dodd Mead and Co., presents convincing arguments for the need of a finer scientific understanding of the elements of color if æsthetic appreciation of the qualities of color is to be cultivated and if intelligent application of them is to be made within the various fields of art expression. The author M. Luckiesh, Physicist at the Nela Research Laboratory, National Lamp Works of the General Electric Company, contends that "for the benefit of Art, the artist should acquaint himself with the general sciences upon which his art is founded; and for the benefit of progress the scientist should bear in mind the view point of the artist." Mr. Luckiesh states also that "this brief treatise aims to correlate the science and art of the expressiveness of color in a fundamental manner." The author has been eminently successful in analyzing his subject according to known psychological, physiological, and æsthetic laws, and it is to be hoped, will be equally successful in starting and spreading a propaganda for "making the understanding of color a general accomplishment of mankind." As an introduction to the presentation later on in the book of purely scientific facts concerning color there is in Part II an extensive review of traditional color symbolism with numerous exquisite quotations from poets who have been sensitive to color stimulation. It is, however, in the more profound modern association of science with art, in its psychological aspect, that the reader should measure the value of the book. It has a definite message and makes an emphatic appeal that cannot be ignored by those interested in the progress of art in general and of decorative art in particular. Color has never reached the definiteness of terminology achieved by music nor has its stimulations and reactions been explained in terms, like music, that standardize definitions and thus make possible an universal comprehension of its language. The book is highly recommended not only for the interpretation it gives regarding the fundamental facts of color but also for the encouragement

it gives to further research and experimentation and for the enthusiasm it arouses regarding the future of the language of color. *Our postpaid price \$1.75.*

**ESSENTIALS OF DRAFTING** is a text and problem book for apprentice, trade, and evening schools. The author is Carl L. Svenson, B.S., Assistant Professor of Engineering Drawing in the Ohio State University. It is published by the D. Van Nostrand Company. Evening technical schools are receiving increasing attention from scientific men because of the ambitious and capable types of students they are attracting to their classrooms. Text books are growing more numerous and are being specially planned to meet the demand for short and intensive courses of study suited to the time given to them in evening technical schools. This volume has been prepared with that idea in mind and also as part of a regular technical course. A chapter is devoted to explaining instruments and their uses. One is given to lettering and several to materials and stress, machine construction, and estimation of weights, in a brief but comprehensive way so that an intelligent drawing can be made as well as an intelligible reading of it. Considerable elementary machine drawing is included as belonging in a practical treatment of mechanical drafting. *Our postpaid price \$1.65.*

**CEDAR CHESTS—HOW TO MAKE THEM.** That the popularity of the old time cedar chest, within which was treasured the riches of prospective brides, has returned is the opinion of Ralph F. Windoes, Instructor of Manual Training in the Davenport High School, Davenport, Iowa. He has written briefly but attractively a chapter on the history of the red cedar and also one about chests. By illustrations and working drawings in succeeding chapters in this book a liberal idea is given of the variety that may exist in the construction and embellishment of chests. Original designs are supplemented by reproductions of many fine old historic pieces. Published by The Bruce Publishing Co. *Our postpaid price \$1.15.*